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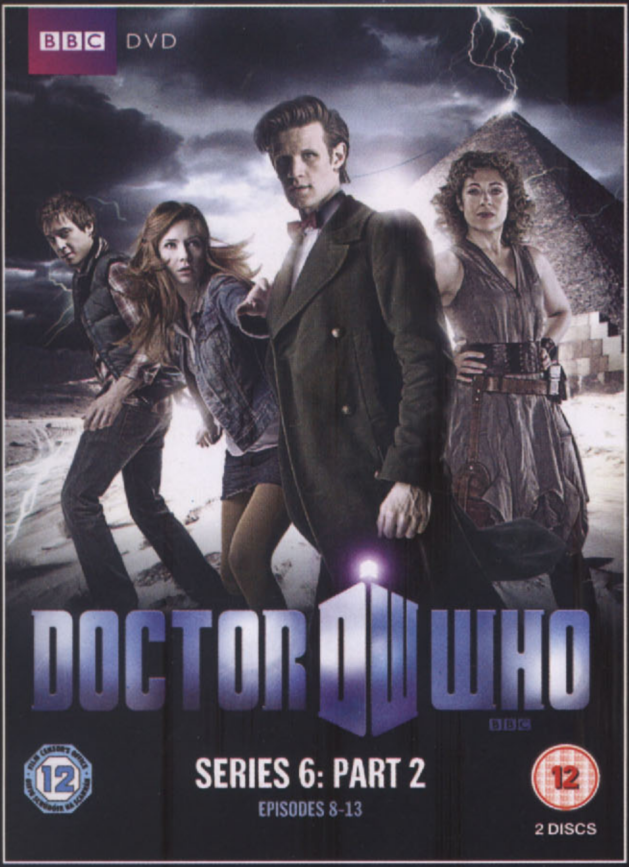
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PULL TO OPEN

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> *"Closing Time* needed a sense of history about it, if it's the Doctor's last adventure before he heads to his death..."

DOCTOR WHO MAGAZINE

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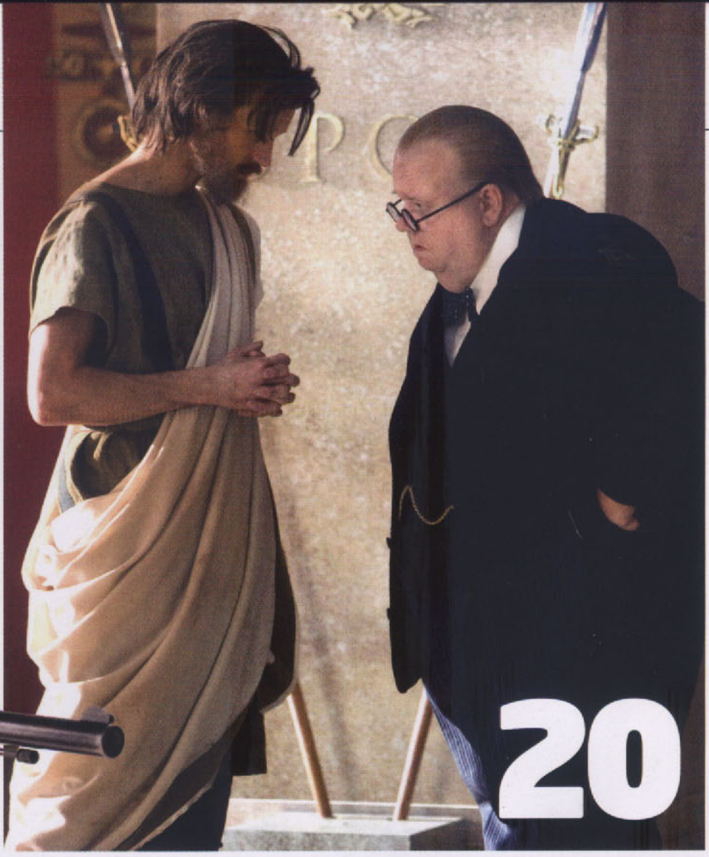

LETTER FROM THE EDITOR

I may have said this before, but these are wonderful days to be a *Doctor Who* fan. A fantastic new series of episodes currently going out on Saturday nights, one spin-off series recently concluded on Thursday evenings, and another spin-off show about to return twice-weekly on CBBC in the afternoons.

It's worth savouring these times, as – needless to say – the new series of *The Sarah Jane Adventures* will be the programme's last, and if there's any future for *Torchwood* beyond *Miracle Day*, then it looks like we may have a fair old wait for it. But it's great to see that both shows have gone out on a massive high – and I think it's fair to say that in years to come, when we look back on these times, we'll realise just how spoilt we were.

As for *Doctor Who* itself – well, it couldn't be in ruder health, of course. Exciting times are ahead! As I write, there are still two outstanding episodes left to air from the 2011 season, and the next Christmas Special has just started shooting (see page 7 for the latest casting news on that). There are also big changes afoot at BBC Wales, as the production team begins its move from Upper Boat to the new studios at Roath Lock – and I can tell you now that there are huge plans in motion for when the show returns next autumn, not to mention the programme's 50th anniversary just around the corner in 2013. Trust me folks, *Doctor Who* is going to be around for a long time to come.

In other news, I can confirm that **DWM** 440 will be our long-awaited tribute to Elisabeth Sladen, who passed away in April. It's a stark reminder that while *Doctor Who* is immortal, the talents who so brilliantly made the show over the last half a century are not. Please send in your memories of Elisabeth for next issue's *Galaxy Forum*, as well as thoughts on the final series of *The Sarah Jane Adventures*.

In the meantime, I hope you enjoy *Closing Time* and *The Wedding of River Song* over the next two Saturdays. As Steven Moffat says, elsewhere this issue, the secret of life might just be to be nostalgic at the time.

Good advice, I think.

Tom

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PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s commander-in-chief! - writes exclusively for DWM...

As we get ready to watch the end of the latest series, Steven has a couple of sad farewells to make...

"That was your best *Production Notes* ever. The whole office is saying so."

"I didn't write any. That was an old interview."

"Everybody loved it."

"Yeah, but technically that was an interview I did for my kids' school magazine. That wasn't *Production Notes*."

"Best since Russell's."

"Oh shut up."

"Or Neil's."

"Yeah, everybody can just shut up now..."

Oh, well, never mind, I'm going to write a proper column this month – just accept it. And where are we now? I think, out there in the future, you're going to a wedding. The wedding of River Song, no less. Oh, what can it mean? Surely not *that?!* Ah well, I'll leave you to it.

But tell me, do you ever cry at weddings? Because I might cry at this one – but it's not what you think. There's nothing I hate more, as I get older, than the end of an era. Out there in the future, the episode you're about to watch is the very last *Doctor Who* to be exec'd by Beth Willis, and later today (back here in the past) I'm going to the readthrough of the 2011 Christmas Special, the very last *Doctor Who* to be exec'd by Piers Wenger.

Now, don't fret. I know you lot, you'll start worrying the sky is falling – you really don't have to, Marcus Wilson and Caroline Skinner are here to do all the real work, and they're brilliant, and everything will be fine. I'll just be a little sadder that's all.

So let's do the goodbyes properly, shall we?

"Do you know Piers Wenger?", asked Julie Gardner, on a train to Wales. This was years ago, when Julie and Russell were still running *Doctor Who*, and we were on our way to the Tone Meeting for *Silence in the Library/Forest of the Dead*. Although I'd already accepted the job as Russell's replacement, it wasn't widely known, except by people and newspapers and things. And my friends and neighbours and some animals. And fish. But what *was* known, was Julie was stepping down, and was here, on a train, telling me about her replacement. And, actually, yes, I did know him – a little. Television's small, you practically know everyone, so we'd passed each other at parties, and had been at the same meetings and dinners, without ever saying much to each other. But as I listened to Julie, I knew that was about to change – because the new Head of Welsh Drama, and Executive Producer of *Doctor Who* was going to be that bloke with the funny name that my wife always said was "very bright" (which I darkly suspected meant "rather handsome.")

But – Julie was explaining – Piers didn't want to take the job unless I was "completely happy."

"Big ask. That could take years."

"Happy specifically about him taking the job."

"Okay, well we could meet up and –"

"He'll be on the same train back to London, you can meet him then."

"... does that mean I'm basically interviewing Piers for the job?"

"He doesn't want to take it unless you're happy."

"I can't do interviews for the Head of Welsh Drama. I'm a Scottish comedy writer."

"I've never thought of you as a comedy writer."

"You've seen *Coupling*?"

"Yes."

And so it was, a few hours later, I sat on a train going in the opposite direction, for the first of a million conversations with the very bright (and, it must be conceded, rather handsome) Piers Wenger.

"I don't want to do this job unless you're completely happy."

"Am I supposed to be interviewing you?"

"Yes!"

"For a proper BBC job? I can't do that!"

"Well, you sort of have to."

"... who's your favourite Doctor?"

"Peter Davison."

"You're in!"

Oh, how long ago that seems. How impossible that Piers – who I've come to trust and rely on and occasionally hide from – was once a relative stranger. And those days! The mighty *Doctor Who*, starring David Tennant, run by Russell T Davies and Julie Gardner bestrode TV like a colossus, while Piers and I scurried about, trying to convince some polite and bewildered writers that we were next. "There are going to be other people as well?" asked one of them, "It won't just be you two?"

Well, as it turned out, it wouldn't be. A few months later, Piers grabbed my arm at a party – where I was a having a Slightly Too Jolly time – and dragged me over to meet an old friend. "Hello!! old friend of Piers," I said in a loud and jolly fashion. "It's probably time you went home," said Beth Willis. And, dear reader, I did.

And that was it. Beth Willis, with her terrifying range of very short skirts and a stare that could fell an ox, was suddenly an executive producer too. And I spent the next few years doing exactly what Beth told me, and exactly what Piers talked me into. And laughing. Last Christmas, I remember we zigzagged all over Wales in various cars, trying to find the location, trying to find Upper Boat, arguing about storylines and actors, laughing (them), grumping (me) and ending the day at a succession of Christmas parties, each more ridiculous than the last. And on that silly day, it seemed to me that it was a perfect portrait of making *Doctor Who*, all happening at once, all over the place, ending with a laugh and a drink in a stupid hat. And I remember thinking, as you always do when you're happy, that it was just *impossible* that these days would ever end.

"There's nothing I hate more, as I get older, than the end of an era..."

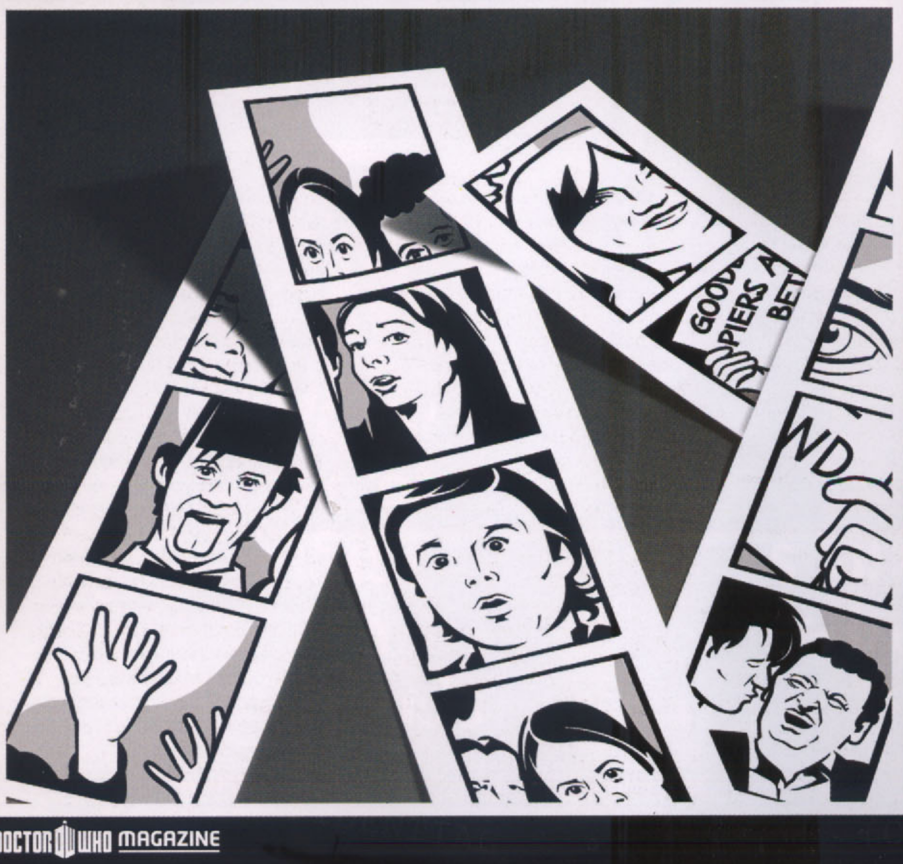


Illustration: Ben Morris

Ah well.

I'm in denial, of course. No part of me accepts that Piers is going, and even though Beth is working at Kudos now, I just sent her my Christmas script with a demand for notes. (And she sent some, for which you should all be very grateful.)

But just in case I'm in any doubt, there was, of course, an accidental moment of symbolism.

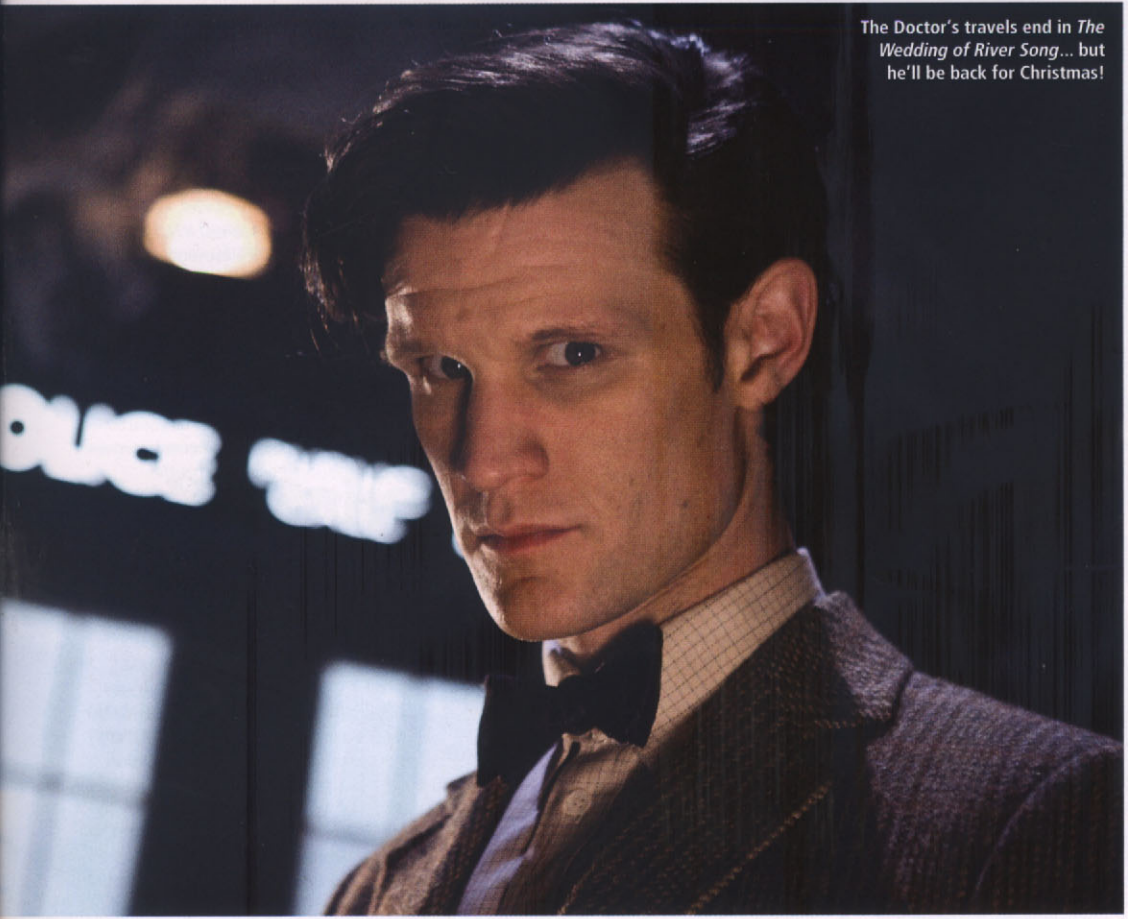
LA, 28 July 2011. A farewell dinner for Beth, her very last day on the show. Me, Piers, Matt, Karen and the Stare herself. Now, it being a mad, trendy restaurant for young people (I had to be smuggled in, with a sack on my head) there was a sort of photo booth thing, and after the dinner we all piled in for a last picture. And it came out in black and white. Instant history. A few years ago, in this very column, I wondered if the secret of life was being nostalgic at the time. And there it was, nostalgia in the moment – the five of us, the original team, smiling from the happy days of Long Ago, while the photo was still warm in my hand.

Yes, yes, I know – enough sentiment, enough regret! Onwards!

Actually, *you* go onwards, I'll catch up in a moment. I think I've got something in my eye... DWM

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN


The Doctor's travels end in *The Wedding of River Song*... but he'll be back for Christmas!

Star names join the Doctor for Christmas!

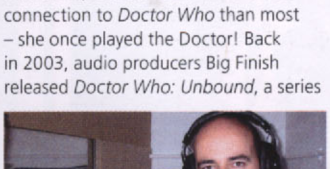
Claire Skinner as long-suffering Sue in BBC One's *Outnumbered*.

With just two episodes left to broadcast from the current run of *Doctor Who* – *Closing Time* and *The Wedding of River Song* – production of the next adventure, the 2012 Christmas Special, has now begun.

On Monday 5 September, the *Doctor Who* team was back in Cardiff for a readthrough of the script. Written by *Doctor Who* showrunner and head writer Steven Moffat, the 60-minute Special is produced by Marcus Wilson.

Joining Matt Smith's Doctor for this seasonal spectacular will be an exciting guest cast, which includes **Claire Skinner**. Claire is perhaps best known as the long-suffering mum in hit BBC sitcom *Outnumbered*, the fourth series of which is currently airing on BBC One. Among her many credits, Claire has also appeared in the film *Sleepy Hollow*, and television series *Trinity*, Agatha Christie's *Marple* and *Poirot*, and the BBC's 2008 adaptation of *Sense and Sensibility*, as Fanny Dashwood, the wife of John Dashwood, played by *Doctor Who* writer and actor Mark Gatiss.

Comedy actress and writer **Arabella Weir** will also join the cast in Cardiff for the Special. Arabella is best known as a member of the regular team in the popular BBC sketch comedy *The Fast Show*, but she has a more direct connection to *Doctor Who* than most – she once played the Doctor! Back in 2003, audio producers Big Finish released *Doctor Who: Unbound*, a series which cast different actors as alternative versions of the Time Lord. The series featured David Warner, Derek Jacobi and David Collings, and Arabella played a female version of the Doctor in a story titled *Exile* – that also featured future Tenth Doctor David Tennant as a Time Lord. (At the time, Arabella was David's landlady!)


Arabella Weir (with Nicholas Briggs) played the Doctor in 2003's *Exile*.

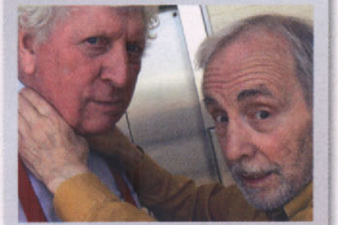
The director of the Special is a newcomer to the world of *Doctor Who*. **Farren Blackburn** is an experienced television director, having worked on *Waterloo Road*, *Holby City*, *Silent Witness* and *Vera*. Farren's most recent work has been on *The Fades*, a new horror drama for BBC Three, which is produced by *Doctor Who*'s incoming executive producer, Caroline Skinner.

It's expected that the *Doctor Who* Christmas Special will be broadcast on Christmas Day – as has been the case since 2005 – although this is yet to be officially confirmed. As always, **DWM** will bring you all the latest news direct from the set as recording continues.

THIS ISSUE

UNIT DVD box set

***Invasion of the Dinosaurs* and *The Android Invasion* are to be released on DVD in January 2012** p8 ►



Sachs in Aladdin

Andrew Sachs joins Tom Baker in *Aladdin Time*, the latest story in AudioGO's new Fourth Doctor series, *Serpent Crest*. p9 ►

Bang wins Hugo

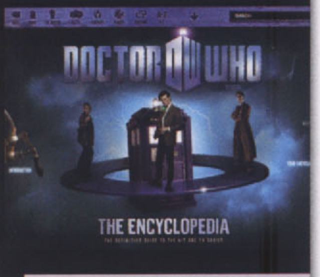
The 2010 series finale, *The Pandorica Opens/The Big Bang*, wins a fourth Hugo award for Steven Moffat. p8 ►

Invasion of the Dinosaurs on DVD in colour (almost!)

Elisabeth Sladen Autobiography

The autobiography of the late Elisabeth Sladen, who played companion Sarah Jane Smith, will be released by Aurum Press on 7 November. Elisabeth had completed a first draft of the book shortly before her death earlier this year, and with the assistance of her family, the book has been finished. Elisabeth's editor, Sam Harrison, says, "I'm glad Elisabeth had a chance to share some of her memories in this book. I hope it will make a fitting tribute to a great actress and a wonderful woman." *Elisabeth Sladen: the Autobiography* will retail for £20.

Encyclopedia App



The new updated edition of *The Doctor Who Encyclopedia* by Gary Russell, out to buy from 13 October from BBC Books price £20, will also be made available as an app for the Apple iPad. The release date for the app wasn't confirmed as we went to press – see *www.doctorwhoencyclopedia.com* for further details.

The Crimson Hand set for 2012!

Doctor Who Magazine is pleased to announce that Panini will be recommencing the publishing of its *Doctor Who* collected comic reprint range in 2012, with the long-awaited release of the third and final volume of Tenth Doctor comic strip adventures, *The Crimson Hand*. These last days of the Tenth Doctor in the pages of **DWM** saw the Time Lord joined in his travels by Majenta Pryce, which led them to a climactic encounter with the criminal organisation, the Crimson Hand. More information on the release date and price will be announced in the coming months.

DOCTOR WHO
THE ANDROID INVASION
DOCTOR WHO
INVASION OF THE DINOSAURS

Doctor Who (Jon Pertwee) readies his dinosaur gun for action.

DVD producer 2|entertain has confirmed that 1974's *Invasion of the Dinosaurs* will be released on DVD in January, paired up with the 1975 Fourth Doctor story *The Android Invasion* as the *UNIT* box set.

The six-part *Invasion of the Dinosaurs* stars Jon Pertwee as the Third Doctor with Elisabeth Sladen as Sarah Jane Smith, in her second adventure, helping the Brigadier (Nicholas Courtney) and UNIT battle dinosaurs in modern-day London. With Part One only existing in the BBC archives as a black-and-white film print, there has been much speculation over whether the episode has been re-colourised, as per the DVD release of Episode Three of *Planet of the Daleks* – which also previously only existed in black-and-white.

"This colour recovery has been a miracle," explains Dan Hall, executive producer of the *Doctor Who* DVD range, "pulling out colour information from black-and-white film prints. Unfortunately, in the case of *Invasion* Part One, the process has not produced a *perfect* colour print, but enough information has been salvaged to offer a tantalising glimpse of what the original broadcast may have been like."

The DVD will therefore contain both a restored black-and-white version of Part One, as well as a version of the same episode with some partial colour restored.

The commentary for the story features cast members Richard Franklin (Mike Yates), Peter Miles (Professor Whittaker) and Terence Wilton (Mark), director Paddy Russell, script editor Terrance Dicks and designer Richard Morris and is moderated by Toby Hadoke. Other extras include the 'making of' documentary *Power, People and Puppetry*, deleted scenes, a *Now and Then* feature, and archive footage of Jon Pertwee and the Whomobile making an appearance at Billy Smart's Circus.

In *The Android Invasion*, the Fourth Doctor (Tom Baker) and Sarah Jane arrive in a village populated by android doppelgängers. The story features the final appearances in *Doctor Who* of Ian Marter as Harry and John Levene as Benton.

1970s producer Philip Hinchcliffe headlines the commentary for this release, again moderated by Toby Hadoke, and is joined by guest stars Milton Johns (Guy Crayford) and Martin Friend (Styggron), and production assistant Marion McDougall. Nicholas Briggs presents making-of documentary *The Village that Came to Life*, quizzing cast, crew and residents of the village where the story was filmed, while Philip Hinchcliffe is joined by his broadcaster daughter Celina in *Life After Who*, looking back at the producer's career in television. Other extras include a Weetabix advert and PDF material such as the well-remembered Weetabix cereal packet promotions.

The *UNIT* box set is released in January in the UK and USA, price to be confirmed.

Fourth Hugo for Moffat

Steven Moffat, *Doctor Who*'s lead writer and executive producer, has won a fourth prestigious Hugo award.

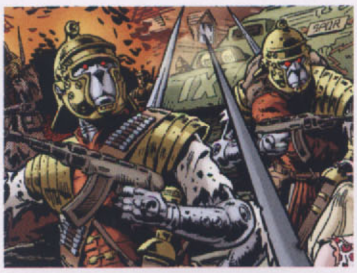
The two-part finale to Matt Smith's first season, *The Pandorica Opens/The Big Bang*, was announced as the winner in the Best Dramatic Presentation, Short Form category in a ceremony at the Worldcon convention in August.

"He who writes the Pandorica wins a Hugo!"

Steven's association with Hugo success goes back to his first scripts for *Doctor Who* back in 2005 when *The Empty Child/The Doctor Dances* won the coveted prize at the 2006 ceremony. Since then, Steven has taken home wins for *The Girl in the Fireplace* (2006) and *Blink* (2007), and received a nomination for *Silence in the Library/Forest of the Dead* (2008), the story that introduced River Song. In response to his win, Steven joked on Twitter: '*Doctor Who*'s 5th Hugo win! But what was WRONG with *Vincent and the Doctor* and *A Christmas Carol* – eh, EH??' Richard Curtis' *Vincent and the Doctor* and Steven's 2010 Christmas Special, were both also nominated for the Hugo.

There was a second *Doctor Who*-related win at this year's Hugo Awards. In the Best Related Work category, the critically-acclaimed *Chicks Dig Time Lords: A Celebration of Doctor Who by the Women Who Love It* was triumphant. Edited by Lynn M Thomas and Tara O'Shea, the book is a series of essays examining the world of being a female *Doctor Who* fan – including contributions from ex-**DWM** columnist Jackie Jenkins, and Carol Barrowman, sister of John. See *madnorwegian.com* for more details.

Comic Talks



To coincide with *Doctor Who in Comics: 1964-2011*, the exhibition devoted to five decades of *Doctor Who* comic strips, London's Cartoon Museum is running three special events.

The creator of **Doctor Who Weekly**, Dez Skinn, will talk on 28 September; on 4 October Pat Mills, the co-writer of **Doctor Who Weekly**'s very first comic strip, *The Iron Legion*, will join Jonathan Morris, current writer of the strip, and **DWM**'s comic strip editor Scott Gray; and finally, there's an evening with Dave Gibbons on 12 October, the successful artist who worked on the **Doctor Who Weekly** strip in its early days. See *www.cartoonmuseum.org* for more details.

Andrew Sachs meets the Fourth Doctor!

Andrew Sachs joins Tom Baker as a special guest-star in the third part of AudioGO's *Serpent Crest* series; *Aladdin Time*, by Paul Magrs.

Andrew is playing the bizarrely-named Scarf. The story is released in November and along with Susan Jameson as Mrs Wibbsey, the cast features Terence Hardiman as the Gryphon, Sophie Ward as the Storyteller, Simon Shepherd as the Magician, Su Douglas as Toad and Guy Harvey as Aladdin.

Also set for release that month is the 10-disc *The Sarah Jane Adventures Collection* box set, featuring every audio original from the series released since 2007, including two new releases, also available separately from next month – *Judgement Day* by Scott Gray and *Children of Steel* by Martin Day. There will also be an audiobook version of *Elisabeth Sladen: the Autobiography*, the hardback of which is released in November by Aurum Press. The reader details for the audiobook are to be confirmed.

Meanwhile, actor Michael Maloney provides a reading of Dan Abnett's novel *The Silent Stars Go By*, also for release in November; while in October, there will be CD releases of novels previously only available as downloads. *Dead of Winter* by James Goss and *Touched by an Angel* by Jonathan Morris, both read by Claire Corbett, and *Hunter's Moon* by Paul Finch, read by Arthur Darvill, will be available through specialist retailers.

Tom Baker gives Andrew Sachs a massage at the recording of *Aladdin Time*.

© MICHAEL STEVENS/AUDIOGO

Colin Baker joins the cast of Jago & Litefoot

Colin Baker is to join the popular *Doctor Who* spin-off audio series *Jago & Litefoot* for its fourth season, released in March 2012.

Colin plays the enigmatic Claudius Dark, who has been shadowing Henry Gordon Jago (Christopher Benjamin), Professor George Litefoot (Trevor Baxter) and their friend Leela (Louise Jameson) in Victorian London.

The season opens with *Jago in Love* by Nigel Fairs, in which the infernal investigators take a holiday to Brighton, and Jago falls for the alluring music hall star Abigail Woburn (Elizabeth Counsell).

"Could this be the end of an era, as Jago considers settling down with his new love?" teases producer David Richardson. "Of course not – but it's the start of a brand new story arc that is packed with surprises."

Next up is *Beautiful Things* by John Dorney, in which Jago and Litefoot meet the acclaimed writer Oscar Wilde (played by Alan Cox). "I think that this one is destined to be a fan favourite," David believes. "We have an alliterative face-off between Jago and Oscar (guess who wins!), simmering dislike between Litefoot and Oscar, and a deadly threat to Victorian London."

The real Oscar Wilde.

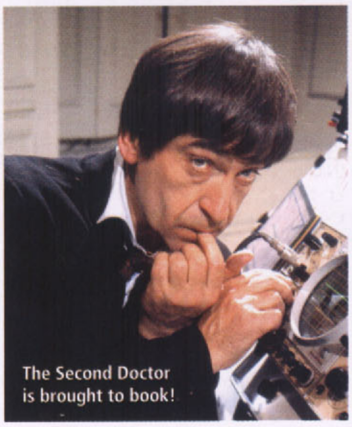
The duo take a train to nowhere in *The Lonely Clock* by Matthew Sweet, while Leela and Ellie (Lisa Bowerman) desperately try to save their lives. Victoria Alcock – who appeared as Angela Whittaker in the *Doctor Who* story *Planet of the Dead* – plays Winnie O'Connor.

The season ends in epic style with *The Hourglass Killers* by Justin Richards, as the team goes to battle with their latest great foe – or should that be foes? Terry Molloy (Davros on television in the 1980s) plays Lord Ampthill, Christopher Beeny (*Upstairs Downstairs*, *Last of the Summer Wine*) is Mr Kempston, while Mike Grady (*Last of the Summer Wine*) is Mr Hardwick.

"And it wouldn't be Jago and Litefoot if the season didn't end on a big surprise," hints David. "This one sets up something very exciting indeed..."

Stars of Jago & Litefoot Trevor Baxter, Colin Baker and Christopher Benjamin.

Baxter to write Who



The Second Doctor is brought to book!

Acclaimed writer Stephen Baxter is to write a Second Doctor novel for BBC Books.

According to Baxter's website (*www.stephen-baxter.com*), the book is called *Wheel of Ice* and will be published in 2012. Like Michael Moorcock, who wrote last year's Eleventh Doctor novel *The Coming of the Terraphiles*, and Dan Abnett, whose *The Silent Stars Go By* is released on 29 September, Baxter is an acclaimed writer, specialising in 'hard' sci-fi novels, with the novel *Time* amongst his best-known works.

As previously announced, more new stories for past Doctors are also on the way. "Next year we have our first book in this series which features a past Doctor," range consultant Justin Richards tells **DWM**. "To make that extra special for the fans as well as giving it a hook for the industry, it's Douglas Adams' lost story *Shada*, adapted by Gareth Roberts, featuring the hugely popular Fourth Doctor. And we've already announced a Third Doctor novel, *Harvest of Time* by Alastair Reynolds, to be released in 2013. But," Richards teases, "that doesn't mean it's going to be only past Doctors in this range – definitely not!"

Sarah Jane - Series Four DVD

The fourth series of *The Sarah Jane Adventures* will be released on DVD by 2|entertain on 31 October. As an added bonus, the two-disc box set will also feature one of Sarah Jane's most popular *Doctor Who* stories, 1975's *Pyramids of Mars*, starring Tom Baker as the Fourth Doctor.

Walk for Lis completed

Edward Russell, *Doctor Who*'s brand manager, has successfully completed an epic walk, raising money for the hospice that cared for the late Elisabeth Sladen. Edward tells **DWM**, "I want to take the opportunity to thank all the fans who donated towards my 'Walk for Lis'. It took me eight days to walk the 168 miles from Cardiff to London, and – as I write – we have raised £15,500! Over 500 people kindly donated their cash for the Meadow House hospice in Ealing where Lis passed away earlier this year. The hospice tells me that this injection of funds will enable it to significantly improve its in-house care for terminally-ill people. They have already ordered air-conditioning for the patients' rooms.

© TONY LEE

"But what's been most touching are the wonderful messages from people who wanted to support the cause in order to show their gratitude to Lis. She was a phenomenal actress, a unique personality and such an incredible ambassador for our funny little TV show. It's wonderful that some good can come from her tragic passing. *Doctor Who* fans are simply fantastic."

New Adventures

BBC
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DOCTOR WHO
ADVENTURES
MINOTAUR MADNESS!
IS THIS THE COOLEST MONSTER EVER?
RETURN OF THE CYBERMEN!
DO YOU KNOW THIS MOLE?
PLUS » PUZZLES! » SECRETS! » COMICS! »

Doctor Who Adventures issue 236 is out now and comes with a free Cyberman mask. The magazine features a look at the best bits of *The God Complex* and a guide to legendary creatures in *Doctor Who*. The weekly mag costs £2.50.

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Karen Gillan and Matt Smith in Los Angeles, to sign the latest *Doctor Who* DVDs and Blu-Rays.

2 x © REX FEATURES

Matt Smith Wins in Style

GQ winner Matt Smith.

■ Matt Smith picked up the award for Tanqueray Most Stylish Man of the Year at the *GQ* Magazine Men of the Year Awards on 6 September. Also in September **Karen Gillan** supported Inverness based Monster FM on gaining a temporary broadcast licence by presenting a programme of her favourite music. *Doctor Who* received promotion from **Arthur Darvill** on *Daybreak* (23 August) and Karen Gillan on *Breakfast* (26 August).

Reunited

■ Forthcoming BBC One five-part drama *Love Life* by David Savage, featuring five partially improvised overlapping stories set in Margate, includes **David Tennant**, **Billie Piper** and **David Morrissey.** The first story finds Tennant as happily married Nick, who is thrown when his first love reappears. In Story Two Piper is unhappy teacher Holly, who becomes drawn to a female student. In the finale Morrissey plays divorcee Adrian looking for love.

Going Native?

■ **David Tennant**, who narrated BBC Two Scotland's *Gerry Rafferty: Right Down the Line* on 29 August, is being linked to Debbie Isitt's *Nativity 2*, a sequel to the 2009 improvised feature film about a school nativity play. He can be heard in Radio 4's *Life and Fate* by Vasily Grossman through the week ending 24 September and is the reader of *How to Break a Dragon's Heart* released on 6 October also contributing *The Fir Tree* and *The Brave Tin Soldier* to two BBC Fairy Tales audio books. David, who lost his voice missing several performances of *Much Ado about Nothing* in its final week, provided an interview for *The Guardian* (19 August available online).

Thrills and Spills

■ **Freema Agyeman** plays Kareema in John Singleton's conspiracy thriller *Abduction* arriving in UK cinemas on 28 September. **Bernard Cribbins** and **Louise Jameson** have cameos in the forthcoming big screen version of Ray Cooney's *Run for Your Wife*. As patron of the Wheelyboat Trust, Cribbins launched a boat for disabled anglers in Oxfordshire in August.

Piper Pilot

■ **Billie Piper**, September cover celeb of *Vintage Life* and the voice of Debenhams' *Life Made Fabulous* campaign, stars in BBC Three comedy pilot *Tom & Jenny* about a feuding couple who refuse to leave the home they bought together when their relationship ends. Billie, whose *A Passionate Woman* is out on DVD on 10 October, and **Russell Tovey** attended the August V Festival (as did **Matt Smith**). **Camille Coduri** joins Russell for further appearances as Shelley in Series Two of BBC Three's *Him & Her*.

Blistering Barnacles

■ By the whiskers of Kûrvi-Tasch the UK and mainland Europe will be first to see the **Steven Moffat** co-written 3-D motion-capture movie *The Adventures of Tintin: The Secret of the Unicorn* on 26 October 2011.

Sherlock Completed

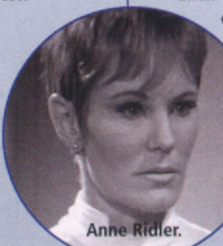
■ North London location filming on *Sherlock* Season Two was curtailed on 9 August owing to the riots in the city. **Mark Gatiss** tweeted about approaching looters and how frightening it was. Shooting was finally completed and Gatiss revealed at *Empire Presents... Big Screen*, "Season Two is what we're calling *The Woman, The Hound and The Fall*. *Sherlock* won Terrestrial Programme of the Year at MediaGuardian's Edinburgh awards.

Start of the Road

■ On 19 October **John Barrowman** commences his *Tonight's the Night: The Very Best of John Barrowman* tour following his 5 September CD release and appearances on ITV1's *The Alan Titchmarsh Show* on 7 September and many radio shows.

Torchwood Gathering

■ **Eve Myles** has been filming Series Two of BBC Wales' *Baker Boys* reprising Sarah. **Tom Price** performed stand-up at the Edinburgh Fringe covered by BBC Two's *Review Show* on 12 August. **Lauren Ambrose** stars as Fanny Brice in *Funny Girl* in Los Angeles in January/February ahead of a spring Broadway transfer. **Gareth David-Lloyd** was Wolcott in Syfy's *Warehouse 13*. **Burn Gorman** is Slater in *Johnny English Reborn* (released 7 October), was Tom Kish in BBC Two's *The Hour*, plays Martin in forthcoming comedy drama *Up There* and will appear in *Batman: The Dark Knight Rises*.



Anne Ridler.

What's Up Doc?

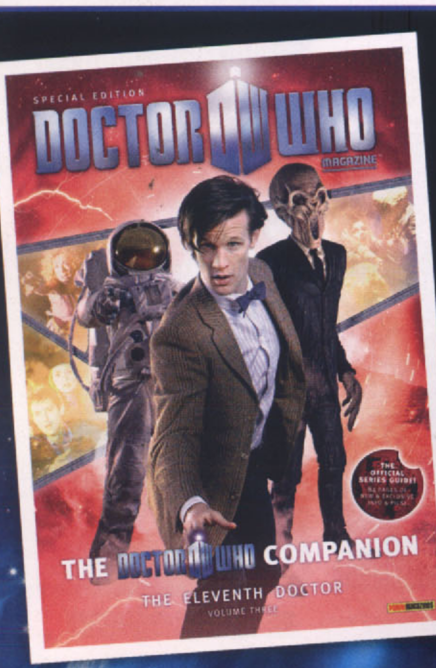
■ **Louise Jameson** débuts as mother-in-law from Hell Eleanor Glasson on 10 October in Episode Four of ITV1's *Doc Martin* featuring **Ian McNeice**. **Sylvester McCoy**'s two *Hobbit* films are titled *An Unexpected Journey* (out 14 December 2012) and *There and Back Again* (13 December 2013). **Sophie Aldred** plays TV station manager Lynn Whitlam in independent comedy-drama movie *Thriller Theater!*, which premièred in Chicago on 8 September.

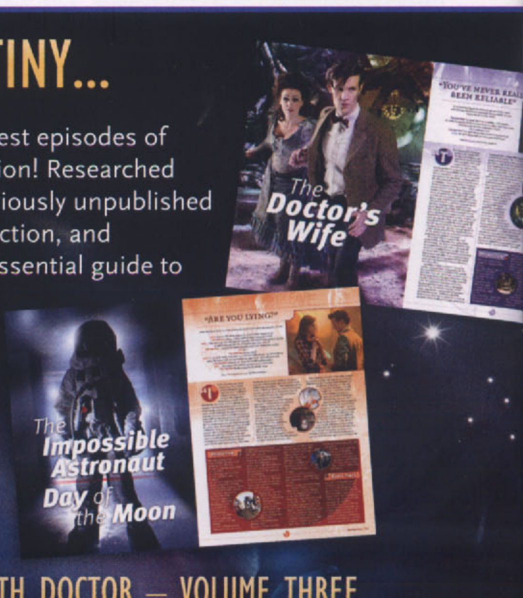
Quickies

■ **Peter Davison** extends his contract from October entering his third year as Professor Callahan in *Legally Blonde the Musical*. Volume One of **Russell T Davies**' 1990s late-night soap *Revelations* arrives on DVD on 14 November. **Shaun Dingwall** was DS Stuart Barlow in *New Tricks* (22 August). **Julian Bleach** played Niccolo Machiavelli in three episodes of *The Borgias*. **Andrew Hayden-Smith**, **Ayesha Antoine**, **Daniel King** and **Ellen Thomas** star in a new seven-part online comedy series produced by Fantom Films, *Fight for the Remote*, with the first episode available free (see *www.fightfortheremote.co.uk*).

Obituary

■ **Noel Collins**, who played Pat Rowlinson in *Battlefield*, died on 15 August aged 74. **Anne Ridler**, who was Gemma Corwin in *The Wheel in Space*, died recently. **Larry Barnes**, who was one of the two magic advisors on *The Talons of Weng-Chiang*, died on 2 July aged 85. DWM





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Discover the behind-the-scenes secrets of the latest episodes of *Doctor Who*, in the brand new **DWM** Special Edition! Researched and compiled by Andrew Pixley, packed with previously unpublished photos, day-to-day details of *Doctor Who*'s production, and thousands of fascinating new facts – this is the essential guide to the smash hit BBC One series!

The Doctor Who Companion: The Eleventh Doctor Volume Three contains amazing in-depth articles on **A Christmas Carol**, **The Impossible Astronaut/Day of the Moon**, **The Curse of the Black Spot** and **The Doctor's Wife** – as well as **Doctor Who Live**, **The Proms** and **Comic Relief**.

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PUBLIC IMAGE

Tom Spilsbury looks at how *Doctor Who* and *Torchwood* have been faring in the ratings charts – and reveals the facts behind the stats...

More than 8 million viewers tune in for the Doctor's return!

This summer, something happened that hasn't happened for 31 years. Yes! *Doctor Who* aired a new episode in August for the first time since 1980's *The Leisure Hive* Part One – and unlike that episode (which had 5.9 million and came a fairly limp 77th on the weekly chart), *Let's Kill Hitler* attracted a strong audience, despite falling on the final weekend of the traditional summer holidays.

Hitler gets bums on seats.

8.10 million viewers tuned in for the episode – a total which doesn't include those who watched on the BBC's iPlayer service. As you can see from the chart on the right of this page, that put *Doctor Who* at Number 11 for the week, only just squeezed out of the official Top Ten list by *The X Factor*, *New Tricks*, and multiple editions of *EastEnders* and *Coronation Street*. After *The Impossible Astronaut* (which was seen by 8.86 million in April), this represents the second-highest rating for a *Doctor Who* episode this year. *Let's Kill Hitler*'s direct competition on ITV1 came from *All Star Family Fortunes*, which managed a respectable 5.50 million viewers.

The 2011 series of *Doctor Who* has so far averaged 7.7 million viewers in initial viewings (*ie* 'live' viewers, plus those watching a recording within one week), very much in line with the averages for each and every series between 2005 and 2010. Of the twenty-first-century outings for the Doctor, the 2008 series has so far performed the most impressively, with an average of 8 million viewers, while the 2007 series was the lowest-ranked with an average of 7.5 million. Matt Smith's first series averaged 7.7 million in 2010. As you can see, *Doctor Who*'s ratings over the past few years have stayed at a remarkably consistent level – although it must be emphasised that none of these numbers take account of the millions watching on iPlayer or repeats on BBC Three. Once we acknowledge those viewers too, then it's fair to say that *Doctor Who* has an average audience in the UK of almost ten million viewers – cementing its place as one of the most popular television shows on British television today.

One advantage from 'splitting' the 2011 series into two halves, may be the fact that the second half of the series will see ratings stay as strong as those for the first half. Since 2005, *Doctor Who*'s ratings have dipped slightly the further into the summer the series has been shown. While this holds true for most television shows (as people are less likely to be indoors watching television over the summer months), it will be interesting to see if *Doctor Who*'s ratings can increase throughout September. Time will tell, and we'll let you know next issue.

Meanwhile, if you cast your eyes a little further down the chart to the right, you'll see Episode 7 of *Torchwood: Miracle Day* coming in at Number 32. While this is certainly a worthy enough chart position – higher than many programmes, such as the nightly editions of *Celebrity Big Brother* on Channel Five, or ITV1's *A Night With Will Young* – it's not a spectacular performance, either.

To briefly summarise, the first seven episodes of *Torchwood: Miracle Day* have rated on BBC One as follows:

The New World (**6.59 million**, 18th place)
Rendition (**5.75 million**, 19th place)
Dead of Night (**5.49 million**, 20th place)
Escape to LA (**5.19 million**, 22nd place)
The Categories of Life (**5.17 million**, 31st place)
The Middle Men (**4.60 million**, 30th place)
Immortal Sins (**4.48 million**, 32nd place – *see right*)

As suggested by those statistics, the serial launched with a very impressive number of viewers, but since then every single episode of the drama has aired to a smaller audience than its predecessor. Unfortunately, most episodes have seen the audience decrease throughout the broadcast – very unusual for a drama. If we look to reasons for this, it seems possible that the serial nature of *Miracle Day* makes it difficult for new viewers to come to the show part way through the run, and so, as a result, the only way is down.

"Don't worry, Rex. According to this ratings report, we're still Category Two."

Looking on the bright side, however, the ratings are by no means a disaster – and with every episode so far staying well over 4 million viewers, the series can be deemed a steady success. Furthermore, *Torchwood: Miracle Day* has generally come top in its timeslot – aside from the sixth episode, which faced competition from Channel 5's *Celebrity Big Brother* launch. During *Miracle Day*'s first six weeks, competition on ITV1 came from drama *Single-Handed*, but that series (which stars Owen McDonnell as handsome copper Jack Driscoll), has consistently rated under 4 million viewers – and generally nearer the 3 million mark. BBC One's Jack trumps ITV1's Jack, at least.

Remember, as with *Doctor Who*, these *Torchwood* figures don't include viewers who watch via iPlayer – or, indeed, the late-night Monday repeat on BBC Two – and once you account for those watching by those avenues, *Torchwood: Miracle Day* has added at least 1 million further viewers per episode.

Next time we'll take a look at the ratings of the final few episodes, and also how the show has fared in the USA on the Starz network, which co-funded the show. Who knows – *Torchwood* may yet return... DWM

TOP 40 PROGRAMMES
Week 34: 22-28 August 2011

Pos	TV Series (Channel, day)	Rating
1	**The X Factor** (ITV1, Sat)	11.65m
2	**New Tricks** (BBC One, Mon)	9.28m
3	**EastEnders** (BBC One, Fri)	8.90m
4	**EastEnders** (BBC One, Thu)	8.73m
5	**Coronation Street** (ITV1, Mon)	8.63m
6	**Coronation Street** (ITV1, Mon)	8.58m
7	**EastEnders** (BBC One, Tue)	8.54m
8	**Coronation Street** (ITV1, Fri)	8.43m
9	**EastEnders** (BBC One, Mon)	8.23m
10	**Coronation Street** (ITV1, Mon)	8.19m
11	**Doctor Who** (BBC One, Sat)	8.10m
12	**Coronation Street** (ITV1, Thu)	7.91m
13	**Emmerdale** (ITV1, Thu)	7.40m
14	**Emmerdale** (ITV1, Mon)	7.04m
15	**Emmerdale** (ITV1, Thu)	6.97m
16	**Emmerdale** (ITV1, Fri)	6.93m
17	**Emmerdale** (ITV1, Tue)	6.93m
18	**Emmerdale** (ITV1, Wed)	6.61m
19	**Countryfile** (BBC One, Sun)	5.76m
20	**Ten O'Clock News** (BBC One, Mon)	5.59m
21	**Ten O'Clock News** (BBC One, Tue)	5.53m
22	**All Star Family Fortunes** (ITV1, Sat)	5.50m
23	**Who Do You Think You Are?** (BBC One, Wed)	5.45m
24	**Holby City** (BBC One, Tue)	5.30m
25	**Casualty** (BBC One, Sat)	5.19m
26	**BBC News** (BBC One, Sun)	5.17m
27	**Ten O'Clock News** (BBC One, Wed)	5.14m
28	**Harry's Arctic Heroes** (BBC One, Tue)	4.72m
29	**Page Eight** (BBC Two/BBC HD, Sun)	4.58m
30	**Ocean Giants** (BBC One, Sun)	4.52m
31	**BBC News** (BBC One, Sat)	4.51m
32	**Torchwood: Miracle Day** (BBC One, Thu)	4.48m
33	**UEFA Champions League Live** (ITV1, Wed)	4.46m
34	**Six O'Clock News** (BBC One, Tue)	4.44m
35	**Britain's Hidden Heritage** (BBC One, Sun)	4.43m
36	**BBC News** (BBC One, Sun)	4.36m
37	**Ten O'Clock News** (BBC One, Fri)	4.33m
38	**Motorway Cops** (BBC One, Thu)	4.27m
39	**Six O'Clock News** (BBC One, Fri)	4.22m
40	**Six O'Clock News** (BBC One, Thu)	4.18m

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RUTAN: IN2MINDS Starring MARTIN BROAD

I SCREAM Written by LANCE PARKIN and starring LISA BOWERMAN

ADVENTURES IN A POCKET UNIVERSE Starring LALLA WARD as The Mistress and JOHN LEESON as K9 righting wrongs in E-space

THE SEARCH

THE CHOICE

VITAL SIGNS Starring NICHOLAS BRIGGS and guest star RICHARD FRANKLIN

CYBER-HUNT Starring NICHOLAS BRIGGS as the mysterious traveller "Fred"

CONDUCT UNBECOMING

Sontaran General Bestok and colonial politician Maria must become players, or be played

SONTARANS: SILENT WARRIOR

Treachery is afoot on the 'Genesis', a cargo ship travelling at the very edge of Human space

THE QUALITY OF MERCY Written by DAVID McINTEE and starring JOE YOUNG as Guy de Carnac

PUNCHLINE starring SYLVESTER McCOY

In Suburbton, no one can hear you scream...

THE GREEN MAN

When alien pods land in an English forest, will the Krynoids claim another world, or can medieval might and wisdom triumph?

ZYGON: ABSOLUTION

Why have the colonists changed so suddenly, why have they become so hostile? And how has one of them seemingly returned from the dead?

ZYGON: BARNACLED BABY

Starring DEBORAH WATLING and CLIVE MERRISON. Victorian London is not a great place to be if you're a wounded shape-shifting alien

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GALAXY FORUM

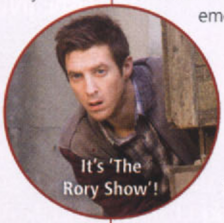
The Doctor meets Hitler, scary secrets in the cupboard, and fond memories of 1963... it's your letters!

So much has happened since the last issue – not least the return of *Doctor Who* to TV with Steven Moffat's latest script, *Let's Kill Hitler*. Let's dive in...

LET'S CRITIQUE HITLER!

What a fabulous way to reintroduce the series. *Let's Kill Hitler* added layers to the serious business of *Doctor Who* mythology while being thoroughly and unpredictably demented. I wasn't sure what to expect from this episode, but a sassy, clever, pivotal, ridiculous, screwball, slapstick, sci-fi comedy drama probably wasn't it. But only *Doctor Who* can do this, and that's what makes it so special. Loving the answers, loving the questions. A great return from the summer holidays.

PHILIP PERRY FACEBOOK



It's 'The Rory Show'!

They really should rename *Doctor Who* 'The Rory Show', as the character has grown and developed to the point where he gets to take on Hitler – and win! It's a far cry from the insecure nervous wreck Rory started off as. Marvellous character development and superb acting from Arthur Darvill.

RIC PARKINSON FACEBOOK

TEXT IN!

Message us from your mobile!

- **DAVE TUDOR** Re: **DWM** 438's cover: I don't think any **DWM** has ever felt as good as this one. May have to go and spend some time with it, just the two of us, ahem...
- **DAVID PERRY** I do wish the Eleventh Doctor would stop dressing up. It's costing me a fortune in action figures!
- **DAVID BISSET** If *Torchwood*'s Miracle Day was caused by Jack's immortality, then doesn't that mean it's actually all Rose's fault?
- **KEV C** Just finished the *Jago and Litefoot* Series One boxset. Magnificent – and two more series to listen to!
- **JAMES** Just discovered Steven Moffat's *Coupling*. Richard Coyle as a future Doctor, or Master, perhaps?
- **SAM SIMKIN** Mels... Melody... Hitler in the cupboard... this series is starting to make *Dimensions in Time* look normal!

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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Let's Kill Hitler was a brilliant episode, with the most satisfying and exciting first 10 minutes since *The Impossible Astronaut*. It's almost as if Moffat was saying, "You wanted answers? Oh, I'll give you answers!" Fantastic stuff.

ERIK STADNIK ALEXANDRIA

Let's Kill Hitler was amazing and very funny, particularly Rory locking Hitler in a cupboard. All the cast gave superb performances, Alex Kingston and Arthur Darvill in particular, and the episode was the perfect balance between emotional and funny.

SHANNON (15) PORTSMOUTH

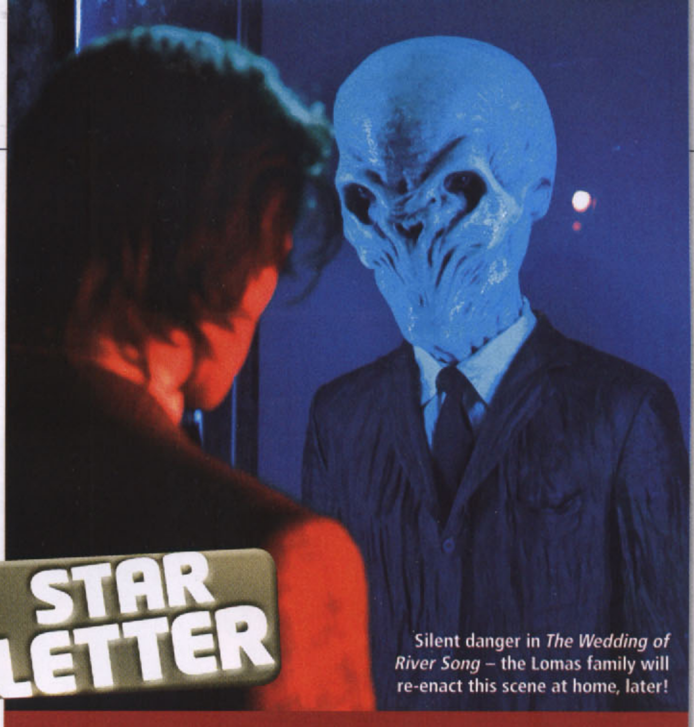
This episode blew my mind. Just when I thought I knew what was going on, Moffat turned things on their head. Amazing!

BRIAN E KILEY EMAIL

I can't help but feel that a huge opportunity was missed by the production team with *Let's Kill Hitler*, irrespective of how good the episode was. Hitler and the 1938 setting were almost irrelevant to the story and could have been replaced by any alternative backdrop. To treat the historical subject matter so flippantly was disappointing.

Just imagine how powerful a piece of television a conversation between the Doctor and Hitler could have been if the focus was on what motivated this monstrous, and yet fascinating, man to do what he did? Perhaps Mr Moffat could get the Doctor to go back and unlock the cupboard and really find out what made Adolf tick... and then lock him back in of course!

PARIDE FORTE DROITWICH SPA



Silent danger in *The Wedding of River Song* – the Lomas family will re-enact this scene at home, later!

STAR LETTER

It's the height of the summer holidays, and outside, my little boy and a shifting cast of characters are playing *Doctor Who*. We've got an Amy, two Doctors – both in costume – and I think I just heard something about the Raston Robot. It sounds like a series finale being played out at breakneck pace. We've already had the death of a Doctor and whispers about something scary hiding behind a secret door.

It's at times like this that I remember just how powerful *Doctor Who* is. How it enriches children's imaginations. These kids love it with a passion. They're devoted to it. Critics be damned, it's *not* too complicated! The plot of our little 'Garden Cutaway' is a self-referential tangle of timelines and old monsters. And it's not too scary. I've heard things this afternoon that'd really make your blood run cold!

Really, really looking forward to the rest of the series. Even more so because we'll be watching with our children. They're not quite as clued-up on the last 40-odd years as we are, but they know what's important. The big ideas and big emotions. The scares and the edge-of-your-seat moments that'll play out again and again in playgrounds all over the country. They know what makes good *Doctor Who*. And they can't get enough of it.

CHRISTOPHER LOMAS SOUTHWELL

Christopher's letter wins his family the new audio drama CD from Big Finish, *The Doomsday Quatrain*, out now price £14.99.

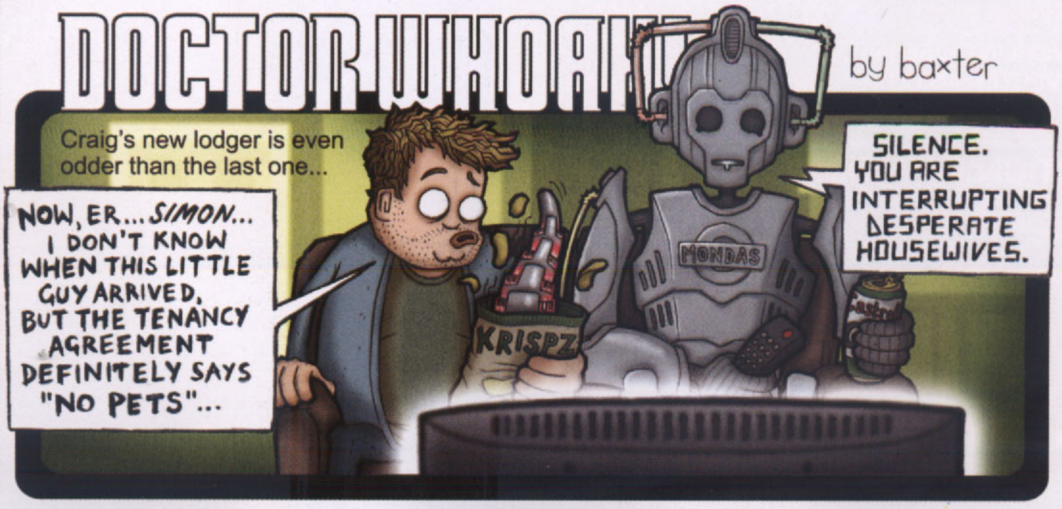
I really enjoyed *Let's Kill Hitler*, but my brain is aching after it. I'm trying so hard to keep up with the story threads but I'm beginning to lose where I am. Hopefully, it'll all make a *bit* more sense by the end of the series. Matt Smith is still fantastic, and gets better and better. Karen Gillan, Arthur Darvill and Alex Kingston are all brilliant, as usual. Does River giving the Doctor her remaining regenerations finally solve the 13 lives problem?

BEN KIRKHAM EMAIL

An interesting thought Ben – it might have, if we didn't already know, of course, that the Doctor dies while in his eleventh incarnation!

Let's Kill Hitler was a real surprise for me. Since it felt like a new season was starting, I was not expecting to have many (if any) questions answered. There were so many, though! Steven Moffat has done an amazing job at giving the audience the answers we want – but raising even more in the process!

There are a few points I would also like to make: at this rate the Doctor is going to be killed off more than poor Rory; the jacket the Doctor was wearing in the episode is amazing, but still doesn't bring out Matt's eyebrows enough for some people I've talked to;


DOCTOR WHOAH
by baxter
Craig's new lodger is even odder than the last one...
NOW, ER... SIMON... I DON'T KNOW WHEN THIS LITTLE GUY ARRIVED, BUT THE TENANCY AGREEMENT DEFINITELY SAYS "NO PETS"...
SILENCE. YOU ARE INTERRUPTING DESPERATE HOUSEWIVES.
MONDAS
KRISPZ

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and the Sonic Cane need to be released in the shops. I want one badly!
BRITTANY KLOPFSTEIN EMAIL

So, *Let's Kill Hitler* has aired and River Song's story has finally begun! I have to say I was wary that it'd be botched, since it's been hyped within the show quite a lot, and even more so in the press. But no, it was excellently handled. Nina Toussaint-White was a wonderful 'young River' and, especially in the teenage flashback scenes, had as much attitude and as much of a mischievous nature as Alex Kingston shows in her performance.

But! Now that we've seen the 'Mels' incarnation regenerate into her 'River' form, does this mean that there is no chance at all of a 'pre-River' Melody Pond as a companion? That's a shame! Still, at least there's still a hope that the Doctor will remember the dead and pick up Lorna Bucket from the Gamma Forests before she joins the Clerics. Who knows! Maybe there's a way that could work out...? Please? Pretty Please?
GARETH BUNDY EMAIL

Boy, was *Let's Kill Hitler* worth the wait! I thought that it was a superb episode. We saw the story of how Rory and Amy got together; we saw how River first started out; and we saw Rory be a man, and punch the Führer in the face! Steven Moffat, you brilliant man! Saturday nights don't get much better!
AMY HALLAHAN BIRMINGHAM

Oh, for heaven's sake. 25 years as a *Doctor Who* fan – there shouldn't be any more surprises, but Moffat has done it again. What a perfectly bonkers episode, gleefully scripted and perfectly paced. This episode could have gone wrong in a million different ways, but somehow it was brilliant. I laughed more times than I'd care to admit, and my jaw dropped many times more.
FRAN WHITE EMAIL

Pretty much universal praise for *Let's Kill Hitler* then! But was the next episode, *Night Terrors* too scary for younger viewers...?

HELLO, DOLLY!

A child in turmoil; a parent at their wits end; an alien force summoning monsters from the imagination locked away in a bedroom closet; the child's neighbours, spirited off into the nightmare world of a child's imagination. Add to this the Doctor and co pretending to be from 'the authorities' and a resolution where parent and child resolve the situation by jointly overcoming their fears to dispel the evil and bring everyone back, so that everyone lives... yes, *Night Terrors* was *Fear Her* done properly.

My little girl went to bed shaking like the proverbial dog, so well done Mr Gatiss for a beautiful script; but special praise needs to go out to the director, producer, and camera and lighting gang, because this was beautifully shot.
ANDREW TOMLINSON FACEBOOK

Night Terrors is the kind of episode that Mary Whitehouse would have complained about – it's creepy, psychologically disturbing, and it's probably one of the best episodes of this year's series – and for Matt Smith – to date.
DANIEL HUGHES EMAIL

Last night I had the first nightmare caused by *Doctor Who* in over 30 years. Why? Because of *Night Terrors*. If it can give a 39-year-old a nightmare what did it do to the kids?!
KATE GRIFFITHS EMAIL

An absolutely terrifying story full of macabre menace and vile body horror. The idea of the dolls transforming their victims into grotesque parodies of themselves was inspired and truly the stuff of nightmares! While I was a bit disappointed that the dolls weren't life-sized and stalking the flats, the dolls' house interior worked wonderfully and the moment of Amy's transformation, whilst inevitable, was truly shocking. Well done Mr Gatiss, for a truly scary *Doctor Who*: possibly your best since *The Unquiet Dead*!
ANDREW BOWMAN DERBY

Night Terrors – scary stuff!

I didn't get to watch *Night Terrors* when it was on, so I watched it at night, in the dark. Big mistake. After I'd watched it there was a power cut in my area and I sat at my desk in the darkness and it felt like I was in the dolls' house and something was behind me. The episode was superbly written and scarily good, the dolls were very creepy and great monsters. The lighting was excellent.

The episode felt very 'real' in a way as we have all been that small child who was scared of something in their bedroom, so we can all relate to that. I think that the episode would have been better as a two-parter, so more could have been revealed about the boy and Amy being turned into a doll could have been focused on more, but it was still a fantastic episode.
SAM CARTER (15) DURHAM

The rhyme in *Night Terrors*, 'Tick-tock goes the clock, even for the Doctor' really, really chilled me. It's a reminder that the bell tolls for even the greatest of men. It's a reminder that our most beloved hero is actually going to die one day soon, and he can't escape it...
SEAN OLDING (16) LEICESTER.

Night Terrors was one of the best episodes of the series, because it was outside of the story arc. I also think that Mark Gatiss' writing was particularly good. Kudos, Mark!
MARK OMEROD EMAIL

Mark Gatiss gets better each time he writes. The twists and turns the storyline took were brilliant. My grandson (who's three-and-a-half years old) now wants to be scared of monsters so the Doctor will come and save him and he can have a ride in the TARDIS!
BACKROOM ALIEN EMAIL

Night Terrors brought back memories of a 1970s ITV children's series, *King of the Castle*, which used to really freak

►

twitter

@DWMtweets

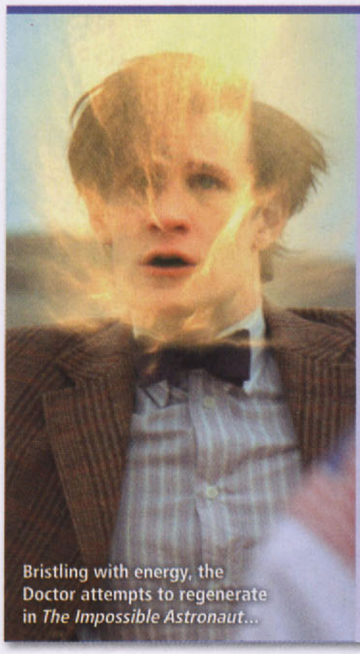
Join other DWM readers on Twitter!

- **@APoliceBox** After watching *Night Terrors* all I can say is: Never. Having. A. Cupboard. Again.
- **@paul_bowler** My favourite part about *Let's Kill Hitler*? The newly regenerated River Song examining her SPOILERS! Priceless!
- **@tramac1964** I'm pondering how Jon Pertwee got away with the velvet jackets. Few men can!
- **@MichaelDinsdale** Loved seeing my FX work for *Day of the Daleks* pictured in **Doctor Who Magazine** 438!
- **@nigelfletcher** Page 68 of **DWM** 438 is simultaneously the most horrific and hilarious image I've seen in a long while.
- **@Kymeraent Nathan Ross** Am I the only one that fancies Chipo Chung more as Chantho in *Utopia*, than as the fortune teller in *Turn Left*?
- **@simonpedley** Prime display in Waterstones of re-released classic *Doctor Who* books. Felt 10 years old again!
- **@theoldmavis** Mum: I'm not watching *Doctor Who* with you anymore. I can't follow it and I hate that Eye Patch Lady. Me: Bye, then!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!


Bristling with energy, the Doctor attempts to regenerate in *The Impossible Astronaut*...

?

DEAR DWM
Since the Ninth Doctor changed into the Tenth, all regenerations have been accompanied by a massive release of energy. Why is this?
DAVID RENNIE (12) EMAIL

DWM REPLIES: Well David, it may help to look back at how this miraculous Time Lord power has changed over the years. The Doctor's first few regenerations are fairly sedate affairs compared to those of recent incarnations. The First, Third, Fourth and Sixth Doctors change in a relatively quiet manner, sometimes accompanied with a burst of light; the Fifth Doctor's change creates a rush of energy, but with no damage to his immediate surroundings; and the Second and Eighth Doctor's regenerations we don't get to see. When the Seventh Doctor changed, sparks of electricity shot around his body, with the residual power in his new, Eighth form being sufficient to knock down a heavy, metal mortuary door. Similarly, residual regeneration energy allowed the newly-formed Tenth Doctor grow a new hand in 2005's *The Christmas Invasion*, and River Song to zap a bunch of Nazis in 2011's *Let's Kill Hitler*.

The Master... reborn!

Every regeneration that we've seen since 2005's *The Parting of the Ways* has been accompanied by a huge burst of energy. The Tenth Doctor exploded into live before Rose's eyes while in 2010's *The End of Time*, such was the power released during the transformation, that the TARDIS control room was set on fire as the Eleventh Doctor was born. Both the Master (in 2007's *Utopia*) and Melody Pond (in 2011's *Day of the Moon* and *Let's Kill Hitler*) too, have become living fireworks as they've metamorphosed into their new bodies.

Just why regeneration now seems to be such a volatile process remains unclear – perhaps it's due to the fact the Time Lords no longer exist to regulate the process? Or because older Time Lords (and children of the TARDIS) change differently to younger ones? Or – most likely – it's because special effects have improved considerably since the twentieth century!

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

PREVIOUSLY on DOCTOR WHO

Need a reminder of what happened between *An Unearthly Child* and *A Good Man Goes to War*? Then look here! Search YouTube for: **Previously vampiremonkeyonspeed**

One young man accompanies himself as he sings (yes, *sings* – he's actually made up lyrics!) the *Doctor Who* theme, a capella. Search YouTube for: **frabjousfilms a capella theme**

Here's something you don't see every day – a Dalek doing a striptease! Don't be alarmed, it's all done in the best possible taste... Search YouTube for: **Dalek Stripper AlteredVistas**

A rare clip of the Second Doctor, Patrick Troughton, interviewed on the New Jersey Network in 1986 – and calling Colin Baker 'Miss Piggy'! Search YouTube for: **Baker Troughton Piggy**

Sylvester McCoy demonstrates how the Seventh Doctor might have performed the Eleventh Doctor's Stonehenge speech from *The Pandorica Opens*! Search YouTube for: **McCoy Pandorica**

◄ me out as a child. It was a great episode with a really positive message of a dad's love for his child. Superb.

BRIAN CALLAR EMAIL

Another hit then, for writer Mark Gatiss – in fact, our postbag has been bulging with overwhelmingly positive comments for both of the first two episodes of the new season. Surely we've never had it so good...?

YOU LUCKY PEOPLE!

I totally agree with Johnny Candon's argument in **DWM** 438's *A Battle of Wits* – we fans have never had it so good! Not too many years ago, the idea of walking into a toyshop to find a mass of Daleks, Cybermen and TARDIS playsets was unthinkable. You might be lucky to acquire a single Daopl Dalek, then walk down to the WH Smith in the centre of town and rummage on the bottom shelf at the back to find a single copy of **DWM** before heading upstairs to the rear of the children's section to find a Target Books novelisation, and then blow what was left of your money on the best thing possible – a new BBC Video release of an old *Doctor Who* story, to be enjoyed that evening. You might occasionally manage to record the Friday evening repeats at 6.30pm on BBC2 before they were replaced by *The Champions*. But even *Doctor Who* repeats were a rarity. So be grateful, all you twenty-first-century fans!

MORVYN FINCH IPSWICH

THE MILLER'S TALE

I wish to congratulate Sheridan Smith and all at Big Finish for the last four years of compelling audio dramas following the trials, tribulations, ups and downs of Lucie Miller and her time spent with the Eighth Doctor.

I have to admit I was a little apprehensive of a bolshy, self-opinionated, extremely outspoken character materialising in the TARDIS. But through Daleks on Red Rocket Rising, commerce-plundering Cybermen, abandoned Autons and killer Krynoids, not to mention over-zealous Zygons, I fell in love with the 'strong-willed lass' from Blackpool.

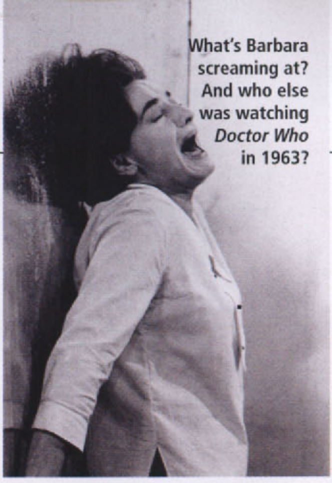
So thank you, Nicholas Briggs, Alan Barnes and all at Big Finish Productions, cast and crew alike, who have brought to life (and sometimes destroyed!) entire worlds before my very ears. I highly recommend people seek out her entire back catalogue and enjoy a wonderful era of stories that sits high amongst the multiverse of *Doctor Who*.

ANDREW BLUNDELL DEVON

Good advice! Last issue featured a letter from Mike Prorok, who saw the very first episode of *Doctor Who* back in 1963 – and he wasn't the only **DWM** reader to do so....

FATHERS OF FANDOM

I, too, have watched *Doctor Who* from the first episode. I recall my sister explaining they were repeating the first episode due to President Kennedy being assassinated the previous week. I also remember playground arguments about what Barbara had seen when she'd screamed at the end of *The Dead Planet*. It couldn't have been a sink plunger, I thought. How wrong can you be?! I still enjoy *Doctor Who* now – I have grown up with it and I hope today's viewers do, too.



What's Barbara screaming at? And who else was watching *Doctor Who* in 1963?

JACK RAFFERTY BEDFORD

Like Mike Prorok, I am also 53 and have been a lifelong fan of the series. I definitely remember the first episode – I can even remember the profound effect that it had on me. All I wanted to know was what had happened to those school teachers who had been so cruelly whipped from their comfort zone by that fiendish old man who was apparently the grandfather of their pupil, Susan. He was a nasty piece of work who called himself the Doctor – and I fully expected him to be the villain of the story. But I was hooked. Then the three time-travellers escaped and the world changed for they had arrived on a dead planet with high radiation levels. The rest, of course, is history...

ERIC RENDEL EMAIL

I can certainly remember watching the first episode of *Doctor Who*, and feeling rather bemused by it! I was five years old at the time, and I recall that on that Saturday I was waiting for my then-favourite TV show, *The Telegoons*, to hit our monochrome screen, but I was to be disappointed as the normal TV schedules had been replaced by some faces discussing a major event called 'the assassination', which all sounded terribly serious, although no-one bothered to explain to this five-year-old what this big word meant, or who this man 'Kennedy' was!

Finally, after many hours, the talking heads faded from the screen, to be replaced by a strange swirling credit sequence and an ominous signature tune – and I've been a fan ever since.

ROBERT HARDY EMAIL

I well remember the first episode. Hartnell's grumpy grandfather; his granddaughter, Susan; the stunning interior of the TARDIS; and Ian and Barbara whisked away to stone age times. By the time the theme faded in at the end of the episode, I was hooked – and I still am 48 years later.

ADRIAN PITTS EMAIL

Remember watching the first episode in 1963? I remember watching the *trailers* beforehand!

JAMES A DULY EMAIL

That's all for now – be here next time for Handbots, hellish hotels and house calls! **DWM**

ON THIS MONTH... 20 YEARS AGO

It's 1991, and in DWM 179, fans battle to keep the flame of *Doctor Who* alive...

DOCTOR WHO MAGAZINE
Tom Baker

THE DEATH OF DR WHO?

Gallifrey Guardian

MORE DELAYS – BUT 'DOCTOR WHO IS NOT DEAD', SAY BBC

DOCTOR WHO FANS CONSIDER SUING THE BBC FOR £30 MILLION

DAVID GOES FOR A BURTON

MORE DELAYS – BUT '*DOCTOR WHO* IS NOT DEAD', SAYS BBC was the gloomy headline leading *Gallifrey Guardian* in **DWM** 179. The series had been off the air for nearly two years, and fans were starting to despair of ever seeing its return. The BBC contacted **DWM** to make the following statement: '... A decision was taken to rest the programme for an extended period so that when it returns it will be seen as a fresh, inventive and vibrant addition to the schedule – rather than a battle-weary Time Lord languishing in the backwaters of audience popularity...' Battle-weary? Outrageous! The Seventh Doctor was just warming up! The mag was having none of it: '**DWM** urges all readers not to be complacent about the series' future. Once again, we urge fans of the series to write *polite* letters to the BBC requesting the show's speedy return...'

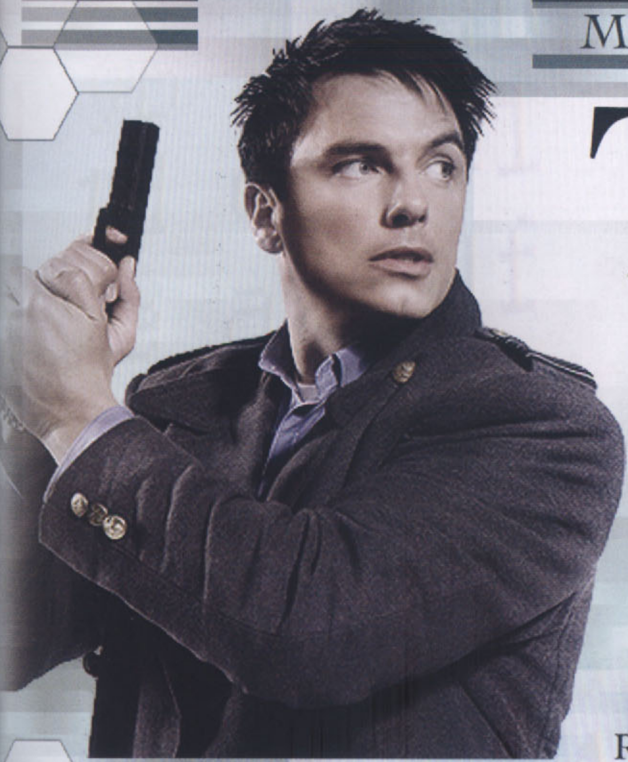
DESPERATE MEASURES

Despite this sage advice, an anonymous group of readers was taking drastic action. '*Doctor Who* fans consider suing the BBC for £30 million' reported **DWM**, for 'fraudulent misrepresentation of licence fees payers' monies'. The action would cost an estimated £220,000 in legal fees to fight. Unsurprisingly, this ridiculous scheme didn't get off the ground...

DO IT YOURSELF!

In lieu of new episodes, some readers were making their own fun, by creating fanzines – and **DWM** was on hand to give helpful tips. 'All you need are a typewriter, a bottle of Tippex and a sense of humour, and you're ready to dive in', encouraged Simon Horton. A typewriter? *Tippex*? Yes, this was a world without *Doctor Who and* where home computers were a rarity. Dark days indeed...

DO IT YOURSELF
Zines



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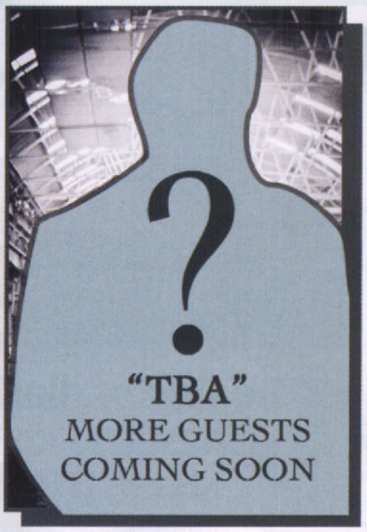

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Closing Time

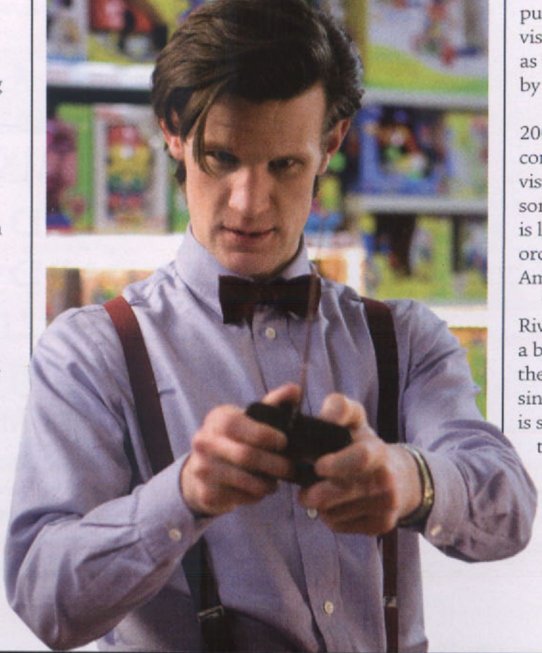
Saturday 24 September 2011

It's 200 years later. The Doctor dies tomorrow. As his final day approaches, the last of the Time Lords goes to visit an old friend...

Preview by BENJAMIN COOK

"The Doctor thinks he's going to die the next day, and he's come to say goodbye to his mate," says Gareth Roberts, recalling his brief for *Closing Time*, the penultimate adventure of *Doctor Who's* 2011 series. "When Steven [Moffat, showrunner] pitched that to me at the read through of *A Christmas Carol* [2010], my first reaction was, 'Like, *what?!* Wow.' I nicked some Eleventh Doctor action figures from the Branding Team, and carried them bravely through the streets of Cardiff – without a bag! – just singing, basically. I mean, has any writer on this show *ever* got a brief like that? It's not like 'the planet will explode with Drahvins and Chumblies on it'. Plus, it's Episode 12! We've never had a standalone Episode 12. On the train home, I had the first scene with the Doctor and Craig's baby already in my head..."

Yes, *Closing Time* is, basically, *Three Men and a Baby*. Or rather one man, one Time Lord, and a baby. But with added Cybermen. "There were just going to be three of them in the first draft," Gareth reveals, "so *Three Cybermen and a Baby* was irresistible as a working title. Until we decided we had to have six, which ruined it rather." And Gareth's thinking behind the Cybermen? "Nobody else was doing old monsters this year, so I thought, why not? I felt *Closing Time* needed a sense of history about it, if it's the Doctor's last adventure before he heads to his death."



Having left Amy and Rory behind on Earth at the end of *The God Complex*, *Closing Time* sees the Doctor putting a brave face on things as he pays one final visit to his old Essex housemate Craig, played – as in last year's *The Lodger*, also scripted by Gareth – by James Corden. So why Craig?

"I think the Doctor looks back on his 200-odd years of being his eleventh incarnation," considers Gareth, "and he thinks, well, I could visit Catherine de Medici or Dodo... but there's something about that guy Craig that I like. Craig is like the anti-River Song. He leads the most ordinary life; she's lead the barmiest one, as have Amy and Rory, to an extent.

"I see that team of the Doctor, Amy, Rory and River as almost like a *Blake's 7* line-up; they're all a bit strange, but we love them. Whereas Craig is the Doctor's mate in a way that nobody has been since, I'd say, probably Jamie McCrimmon. Craig is someone the Doctor can talk to, and he needs that right now. Craig doesn't judge him. He's the Doctor's normal friend... whereas River is the Doctor's mental, future time-travelling wife – the daughter of Melanie Bush and Queen Katryca. Or maybe it's late and I'm getting that a bit wrong."

The Doctor works in a shop now. But another friend is still watching over him...

DOCTOR WHO

SERIES TWO EPISODE 12

STARRING Matt Smith, Karen Gillan, Arthur Darvill, James Corden, Lynda Baron, Daisy Haggard, Nick Briggs

WRITTEN BY Gareth Roberts
DIRECTED BY Steve Hughes

QUOTE, UNQUOTE
THE DOCTOR: "What did you call him? Will I blush?"
CRAIG: "We didn't call him 'the Doctor'."
THE DOCTOR: "I didn't think you would."
CRAIG: "He's called Alfie. Look – why are you here?"
[The baby gurgles]
THE DOCTOR: "He likes that. Alfie. Though personally he prefers to be known as Stormageddon, Dark Lord of All."

IN A NUTSHELL...

Sanderson & Grainger, Colchester. An ordinary department store. Closing time. The lights flicker. Just another power cut. They happen so often these days. A store assistant cashes up. But there's a noise from the changing rooms. The end cubicle. A glint of silver from behind the curtain. A monster is waiting...

Not far away, on a leafy suburban street, in the house that Craig Owens shares with his girlfriend Sophie, the same flicker on a hallway light. Sophie barely has time to notice – she's heading off for a weekend away – but she hasn't been gone five minutes before the doorbell rings. An old friend is making a house call ("Oh, you've redecorated? I don't like it"), and he's detected an alien presence in Craig's upstairs bedroom! It's shrieking painfully, dribbling slime, emitting noxious gases... It looks like the man who never comes back, has come back into Craig's life in the nick of time...

Tonally, *Closing Time* feels as different from the episodes that flank it - *The God Complex* on one side, *The Wedding of River Song* on the other - as *The Lodger* did from *Vincent and the Doctor* and *The Pandorica Opens* last year. "I call myself the opposite of a chameleon," declares Gareth. "I'm the bizarro version of David Bowie. It isn't a conscious thing, but - I've just worked this out, after years of self-examination - whatever other people are doing, I won't. I'll do the opposite.

"When the *New Adventures* novels started, they were doing that Alan Moore, Paul Cornell, dark Doctor, Cartmelesque stuff - and I just thought, well, anyone can do that, to be honest. It's like falling off a log. Anyone can do dark, darling! We could map out the dark *Rentaghost* [BBC, 1976-1984] in the next ten minutes, with a tortured Dobbin playing a dangerous game with the lives of the Meakers! To me, the Cartmel Doctor could be a bit of a bore. Really, honestly, I just wanted to do the things that I liked, which other people weren't doing, and that's sort of what's happened with the *Doctor Whos* I've done on television."

In turns wild, grounded, hilarious and terrifying, *Closing Time* is both the darkest *and* funniest of Gareth's TV episodes so far. It's also extraordinarily moving. "Steven said to me with this one, 'Trust in your first-draft instincts more,' and a lot of what was in my first draft made it to screen. A lot changed, too. One of the biggest things was that the Doctor can talk baby [as revealed in *A Good Man Goes to War*], which I didn't know when I was writing the first draft. But I tend to do the funny ones, because nobody else is doing them. See, the opposite of a chameleon.

What is the Cybermen's latest scheme?

Lynda Baron – from 1966's *The Gunfighters* and 1983's *Enlightenment* – adds another *Doctor Who* credit to her CV.

"If you look at my *Sarah Jane Adventures* episodes, if you didn't know I was the same person, I doubt you'd think they were written by me, because they're far more serious. As the show got going, I knew that Phil Ford [lead writer] was a, kind of, carnival figure - he's like a fairground carnie, a wizard with a bag of tricks - and I thought, well, I do that usually, but he's here now, so I decided to do the Tanith Lee thing instead. For those too young to remember, Tanith Lee wrote two very strange, deep, mystical, character-driven episodes of *Blake's 7* in the 1980s. I thought, I could be the Tanith Lee of *The Sarah Jane Adventures*.

It's not a rat – it's a Cybermat!

"When Steven saw [Gareth's 2007 two-parter] *Whatever Happened to Sarah Jane?*, he said to me, 'You're a horror writer, aren't you?' I went, 'Yes! I've been trying to explain this to people for years.' If something's got jokes *and* horror in it, people immediately presume it's *just* funny, whereas horrible things happen in all my *Doctor Whos*. The more horrible, the better. Horrifying, scary, and funny. Like the Cybermat in *Closing Time*. And what's happening to the people who work in the department store is rather like the people who were lured to their deaths in *The Lodger*..."

Despite its present day, department store setting, *Closing Time* is a kitchen-sink drama with a hefty dose of psychological Gothic horror. "Barriers have shifted," opines Gareth. "Everything in the 70s was so much more violent, and I miss that a bit. We're all a bit patronising to the old stuff, saying, 'Oh, we do things differently now.' Well, yes, we do, and gays can get married, and it's much nicer on the race front, and everything like that... but I do sort of miss the odd stabbing on TV." He laughs.

"I miss somebody getting their eyes knocked out at half-past-five in the evening, but I really don't think we could ever get away with it again. It's disgustingly thrilling. It's horror. What we do now in *Doctor Who* is - yes - psychological horror more. In 30 years' time, people might well be saying, 'How the hell did they get away with *Closing Time*? We have all our stabbings,' they'll be saying, 'but how the hell did they think they could get away with the Cybermat bearing its teeth, or Craig doing *that thing* at the end - bloody hell!'" DWM

> **"Craig is someone the Doctor can talk to – he needs that right now. He's the Doctor's normal friend."**

Turn to page 24 for more from Gareth...

The Wedding of River Song

Saturday 1 October 2011

The day has arrived. The day of destiny. The day of the Doctor's death. But first... are those wedding bells we hear? Or will silence fall...?

Preview by BENJAMIN COOK

"Show me the marriage position," requests Jeremy Webb, the director of this year's tantalisingly-titled *Doctor Who* series finale, *The Wedding of River Song*.

"Show me the marriage position?" repeats writer Steven Moffat, with a chuckle and a shake of his head. "I love it!"

It's not giving too much away to confirm that *The Wedding of River Song* features a marriage ceremony... of sorts. (C'mon, this is *Doctor Who* - you didn't think this wedding was going to be plain sailing and wholly unremarkable, did you?) In *Radio Times* recently, Steven confirmed that this would be 'the wedding of the year'. Its unusual location certainly beats Wills and Kate's Westminster Abbey, or even Bella and Edward's flowery forest. Better still, dear reader, *you* are cordially invited...

"And the award for worst entrance goes to... Matt Smith," declares Matt Smith himself, laughing, as he picks himself up off the floor. **DWM** is on set at Upper Boat Studios, in Cardiff, on 27 April 2011, just five days after this story is set. Matt entered this most important of scenes, and promptly tripped over, the sonic screwdriver falling from his pocket - and now Alex Kingston, who plays River Song, is picking up after him. (An omen of things to come? Is this what married life is like?) None of this was supposed to happen.

"We *have* just been in the middle of a battle," smiles Matt. "Isn't it still raging downstairs? Maybe the Doctor is disorientated."

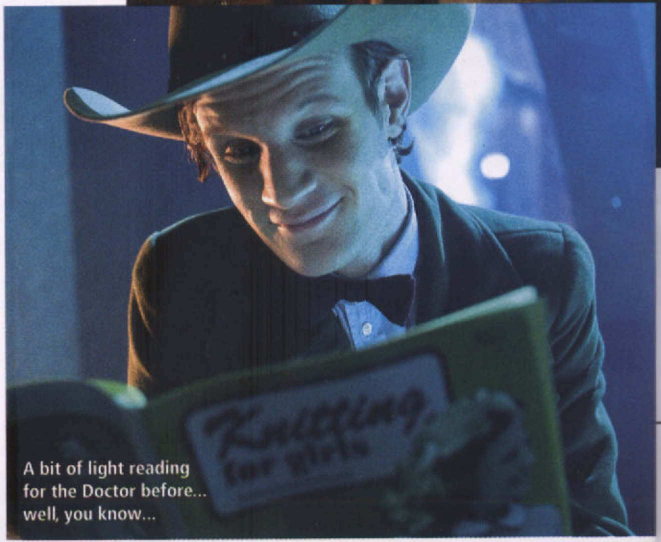
"Or drunk," chimes in Karen Gillan, who plays mother-of-the-bride Amy Williams. (But who's the groom? Now, that *would* be telling.) She and Arthur Darvill, who plays Rory, are reunited with the Doctor in this episode, as are an impressive roll call of 'wedding guests': Ian McNeice's Winston Churchill (last seen in *The Pandorica Opens*), Simon Fisher-Becker's Dorium Maldovar (beheaded in *A Good Man Goes to War*), Richard Hope's Silurian physician (from *Cold Blood*), and Frances Barber's wicked Madame Kovarian, whose eye patch stylings seem to have caught on.

The Silents are back, too. And there's a brand new character - a plump, bejeweled alien oaf in a sheepskin jacket and horned helmet, the spoiled-brat son of a future Viking. And further cameo appearances by Simon Callow as Charles Dickens (*The Unquiet Dead*), and *Breakfast*'s Bill Turnbull (yes, really) - this is turning into quite an occasion. The Doctor's life, flashing before him...

"I think he fills his time really well," Matt (in handcuffs - spoilers!) tells **DWM**, when we ask him about the Doctor's farewell tour, which has been the underlying story of this year's series since we witnessed a future Eleventh Doctor die in *The Impossible Astronaut*. "He's really proactive. But I think he risks being lonely."

Lonely enough for, say, a wife?

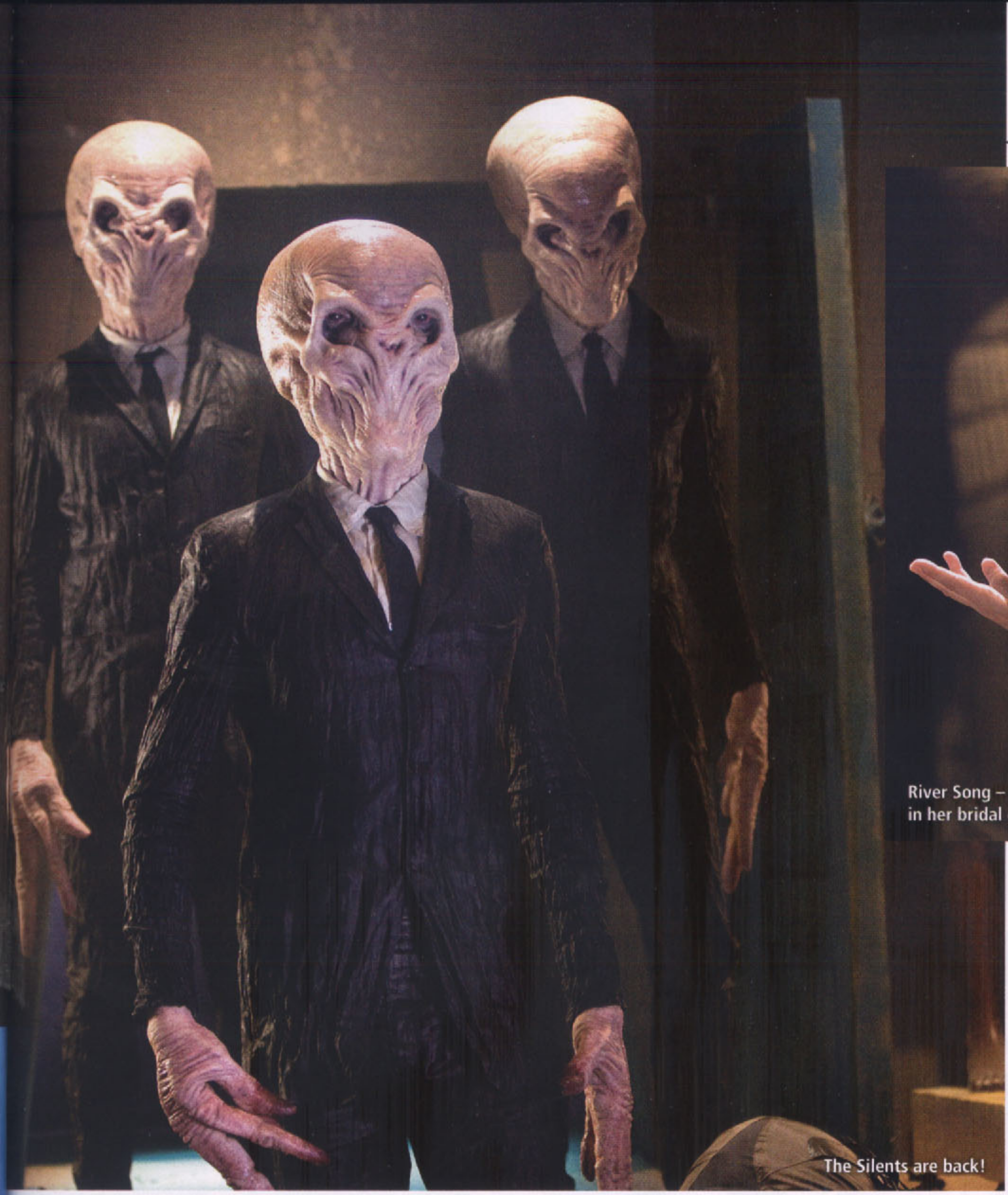
"Oh, but who would he choose?" laughs Matt. "We met *a* wife, or the closest thing, earlier in the series." Presumably he means Idris/the TARDIS from Neil Gaiman's episode, but he could just as easily mean River... couldn't he? "If you look at his life, and all the people he's travelled with or met, and the people he's lost... I mean, almost every week someone dies, because he tells them to trust him - 'Trust me, it'll be fine' - and they have to have impacted on him in some way. So maybe it's time he settled down, before he, you know, dies."



A bit of light reading for the Doctor before... well, you know...

"This elusive woman who never tells him who she is, but keeps turning up in his life," Alex Kingston is saying to Steven Moffat, back on set. It turns out they're discussing *Sherlock*'s Irene Adler. Well, of course. Who else would it be? Unless...

"We find out their true intentions towards one another," Alex tells **DWM** afterwards, when we ask her about River and the Doctor, "and I don't think anyone will be disappointed. It's quite a privilege. Towards the end of this episode, we have one of the most exciting sequences we've ever done. While this battle is going on, there are scenes between the



The Silents are back!

River Song – in her bridal gown?

"There's a big revelation about River, but River also gets a big revelation about the Doctor..."

Doctor, River, Amy and Rory where the final jigsaw pieces are put in place. Um..." She's choosing her words carefully now. "Let's put it this way: there's a big revelation about River, and River gets a big revelation about the Doctor..."

It's quite complicated, too. "It's Steven," she deadpans, "so of course it is. It was never going to be as straightforward as 'River Song is the Doctor's wife'. That's too easy. Is this the woman who kills him? You see, she loves him, but she was brainwashed as a kid, and that must always be there, mustn't it? Under the surface? And we know that the Doctor dies... As Amy said earlier this year, 'One minute she's going to marry you, then she's going to kill you.' Well, this is where we find out which it is."

On a platform surrounded by a green screen and multiple cameras, Jeremy is showing Matt, Karen, Arthur and Alex ("Family meeting!" calls out Arthur, to gather the troops. "Stop messing around.") the Art Department's drawings of what this wedding location *will* look like once it's been augmented by visual effects house The Mill. "It's going to look incredible," enthuses Karen.

Then, as they prepare to shoot a climactic scene between River and the Doctor, the director goes over the script with Matt. "I want more of a sense of the argument," Matt says. "It should feel like he's saying, 'Understand me! Why won't you understand me?' My point is, is it okay for us not to like the Doctor, in this moment, because he's behaving like a git?"

"Don't worry so much about the lines," says Jeremy. "It's all about the reaction in this shot. I know it's intense, but just get through it."

Everyone is ready to shoot except Karen, who's still having her make-up touched up. "She requires a bit more work," explains Matt.

"Shut your face!" Karen retorts.

"At twelve o'clock, she turns into a pumpkin," Matt whispers to **DWM**.

"It's good fun," Matt says afterwards, of his time on *Doctor Who*, "but also it's my job, so I've got to do it well – I'd better turn up, learn my lines, and have good energy. It's my responsibility. But also I've made it my business to try to develop the Doctor this year, as far as 14 days an episode allows. Knowing that you're marching to your death, that must change a man, and even the Doctor can't escape fate, can he? This comes to a head in this episode."

From Buckingham Senate to Ancient Egypt, from the docks of Calisto B to the Chess Pits of Vegas 12, and the Labyrinth of Skulls, and deepest, darkest, loneliest space... this is the Doctor's final, epic journey, and all roads lead to Lake Silencio, in Utah, where the Doctor *has* to die." **DWM**

DOCTOR WHO

SERIES TWO
EPISODE 13

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Alex Kingston, Frances Barber, Simon Fisher-Becker, Ian McNeice, Richard Hope, Simon Callow
WRITTEN BY Steven Moffat
DIRECTED BY Jeremy Webb

QUOTE, UNQUOTE

DORIUM MALDOVAR: "On the fields of Trenzalore, at the fall of the Eleventh, when no living creature may speak falsely or fail to give answer, a question will be asked. A question that must never, ever be answered."

THE DOCTOR: "'Silence will fall when the question is asked...'"

DORIUM MALDOVAR: "'Silence must fall' would be a better translation. The Silence are determined that the question must never be answered. The Doctor must never reach Trenzalore.

THE DOCTOR: "I don't understand? What's it got to do with me?"

DORIUM MALDOVAR: "The first question. The oldest question in the universe, hidden in plain sight. Would you like to know what it is?"

THE DOCTOR: "Yes!"

DORIUM MALDOVAR: "... Are you sure?"

IN A NUTSHELL...

The city of London, 22 April 2011 – soaring buildings, glittering and mighty under a perfect blue sky, and life tumbling onto pavements below. And horse-drawn Roman chariots driving through the streets. And a Victorian steam train on a monorail... hang on, like in a sci-fi city, but with Romans and steam trains? And hot air balloons? And pterodactyls? And Charles Dickens appearing on BBC One's *Breakfast*? Something isn't quite right...

In Buckingham Senate, at 5.02pm, Holy Roman Emperor Winston Churchill calls for his Soothsayer to be fetched from the Tower. Greying, unkempt, older, tireder, but unmistakably – it's the Doctor. "Tick tock goes the clock," Winston tells him, "but they don't, do they? The clocks never tick." It's always 5.02pm these days. All of history is happening at once. "What happened to time?" asks Winston. The answer, it seems, is a woman...

The Sarah Jane Adventures

Mondays and Tuesdays from 3 October 2011 (tbc)

Before her death in April, Elisabeth Sladen had completed six further episodes of her own show – comprising half of the intended Series Five. Now, at last, it's time for us all to enjoy Sarah Jane's final adventures...

Preview by **BENJAMIN COOK**

"It's wonderful, escapist drama. It's the kind of show that all of us – well, this is particularly true of myself – remember from when we were kids. In many ways, *The Sarah Jane Adventures* was lightning in a bottle, and it will be very hard to catch that lightning again."

So says Phil Ford, the show's lead writer. He continues: "It's like the shows that Russell [T Davies, the series' showrunner] did when he was writing for children's television at the start of his career – fabulous stories that were so escapist, it was untrue. I'm not sure there's anything else out there that has quite that combination of escapist stories, but with an emotional truth. It's going to be an odd experience watching these episodes now that Lis has gone. I've no doubt there will be a lot of tears, despite the joyousness of the final episodes..."

Recording on the three two-part stories that comprise the fifth – and final – series of *The Sarah Jane Adventures* wrapped over a year ago, a few months before the show's leading lady, Elisabeth Sladen, passed away in April 2011. "Everybody I know will miss *The Sarah Jane Adventures*," says Phil. "Filming those six episodes [of Series Five] a year early was simply a matter of economics. We had the money available, so we went ahead and shot them off the back of the previous season. We thought they'd be part of a full season [*three further two-parters, to be recorded this year, had been planned – Ed*], but of course, at the time, we knew nothing about Lis being ill."

Of the three new adventures that *were* finished, the first two – *Sky* and *The Curse of Clyde Langer* – were scripted by Phil, and the third, *The Man Who Wasn't There*, by Gareth Roberts [see interview on page 24]. "I watched the first episode of *Sky* again today," Phil tells **DWM**, "and there's a certain terrible sadness there, because we've lost Lis, but also a joy, because these episodes are a reminder of how fantastic the show was, and just how great Lis was. They're a tribute, effectively.

"I remember when Julie [Gardner, executive producer] asked me if I would come on board for Series Two as lead writer and co-producer. It struck me then just how brilliant that first season had been. 'My God, the bar has been set so high. That's a hell of a leap to keep jumping over that.' But I honestly think we've got better and better year on year. This season's episodes, although there are only six of them, are some of the best we've ever seen in *The Sarah Jane Adventures*. I honestly think so."

Sarah Jane in trouble again, in a scene from the series finale, *The Man Who Wasn't There*.

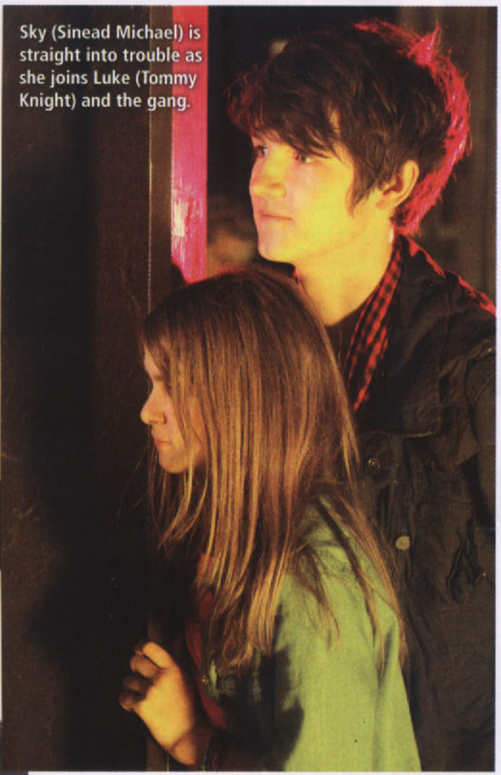
Sarah Jane and Rani (Anjli Mohindra) are reunited with Professor Rivers (Floella Benjamin) in the first episode of the new series.

Clyde (Daniel Anthony) doesn't have an easy time of it in *The Curse of Clyde Langer*.

> **"This season's episodes – although there are only six of them – are some of the best we've done..."**

Phil talks us through them. "In the first, *Sky*, Luke has gone off to university, leaving Sarah Jane feeling a little bit lonely. Clyde and Rani go off to do their homework, and it's quite sad, Sarah Jane alone in the attic, turning off the lights, going to bed. But then, in the middle of the night, there's a ring at the doorbell... and a baby has been left on her doorstep! This is Sky – a baby from another world. She's a starchild – and a lovely, innocent character. She's been left on Sarah Jane's doorstep for a reason. Sarah Jane realises that somebody needs her to protect this baby... but who?"

Sarah Jane, Clyde and Rani find themselves caught in the middle of a war between two species – the flesh kind, and the metal kind – both of which are after baby Sky. But fundamentally, this is the story of Sarah Jane finding her family again. "*The Sarah Jane Adventures* has always, at its heart, been a show about family, in one form or another," states Phil, "and *Sky* really emphasises that. As you might have guessed, Sky becomes Sarah Jane's adopted daughter. As Sarah Jane has said previously, and says again at the start of this series, the greatest adventure that she's had since travelling with the Doctor in the TARDIS is finding a family on Earth."


Sky (Sinead Michael) is straight into trouble as she joins Luke (Tommy Knight) and the gang.

The following serial, *The Curse of Clyde Langer*, is probably the most mature story that the show has ever told. "We go to places emotionally that I think will surprise people. Ultimately, it's a story about everybody turning their back on Clyde. Everybody he knows, literally, turns their back on him. He becomes the victim of what appears to be a curse, and the story takes us onto the streets. A lot of kids find themselves on the streets for one reason or another, and we wanted to look at that, in our *Sarah Jane* way. We wanted to do a story, without becoming issue-led, that took us into a new realm for this show.

"As such, it's not a typical *Sarah Jane* story. Although it is absolutely still science-fiction, there are more important things going on here. Good science-fiction is always about finding ways to relate to your audience. There are stories this year that we'd never have told in, say, Series Two. The show has, effectively, grown up with our characters. Rather than being trapped in some sort of time loop, where no-one gets any older, we've accepted that the characters grow up, as do our actors, and as does our audience. *The Curse of Clyde Langer* is, I think, the best *Sarah Jane* story that I've ever told. I'm really looking forward to seeing what kind of reaction it gets."

The Man Who Wasn't There brings this shorter season – and indeed the whole of *The Sarah Jane Adventures* – to a close. "These two episodes are wonderfully funny and clever, as Gareth's episodes always are," says Phil, "but they're more of a romp, which is absolutely a fitting place to end on, particularly after the emotional story that is *The Curse of Clyde Langer*. To leave this series at the high point that is Gareth's two-parter is a great place, and that's probably what we would have always wanted to do. These final two episodes show all the many amazing things that Lis brought to *The Sarah Jane Adventures*.

"Her performance throughout all five series has shown her wonderful talent, exploring the emotion of the character, but also being so funny as well – and all of those things are involved in these final three adventures, especially Gareth's. We're fortunate that the quality of the storytelling, and the production, and the acting, has always been of such a high calibre that there was never any worry that we'd end on a weak episode. There was never any chance of that, because *The Sarah Jane Adventures* has always been so good.

"I don't think anybody will be disappointed by the way it ends, apart from the fact that it has had to end at all. These episodes are a celebration of the show. Lis would never have wanted it to be a celebration of herself," he points out, "but she was enormously proud of the character and *The Sarah Jane Adventures* – quite rightly, too. She *was* Sarah Jane, and I think these episodes do her justice." DWM

THE Sarah Jane ADVENTURES

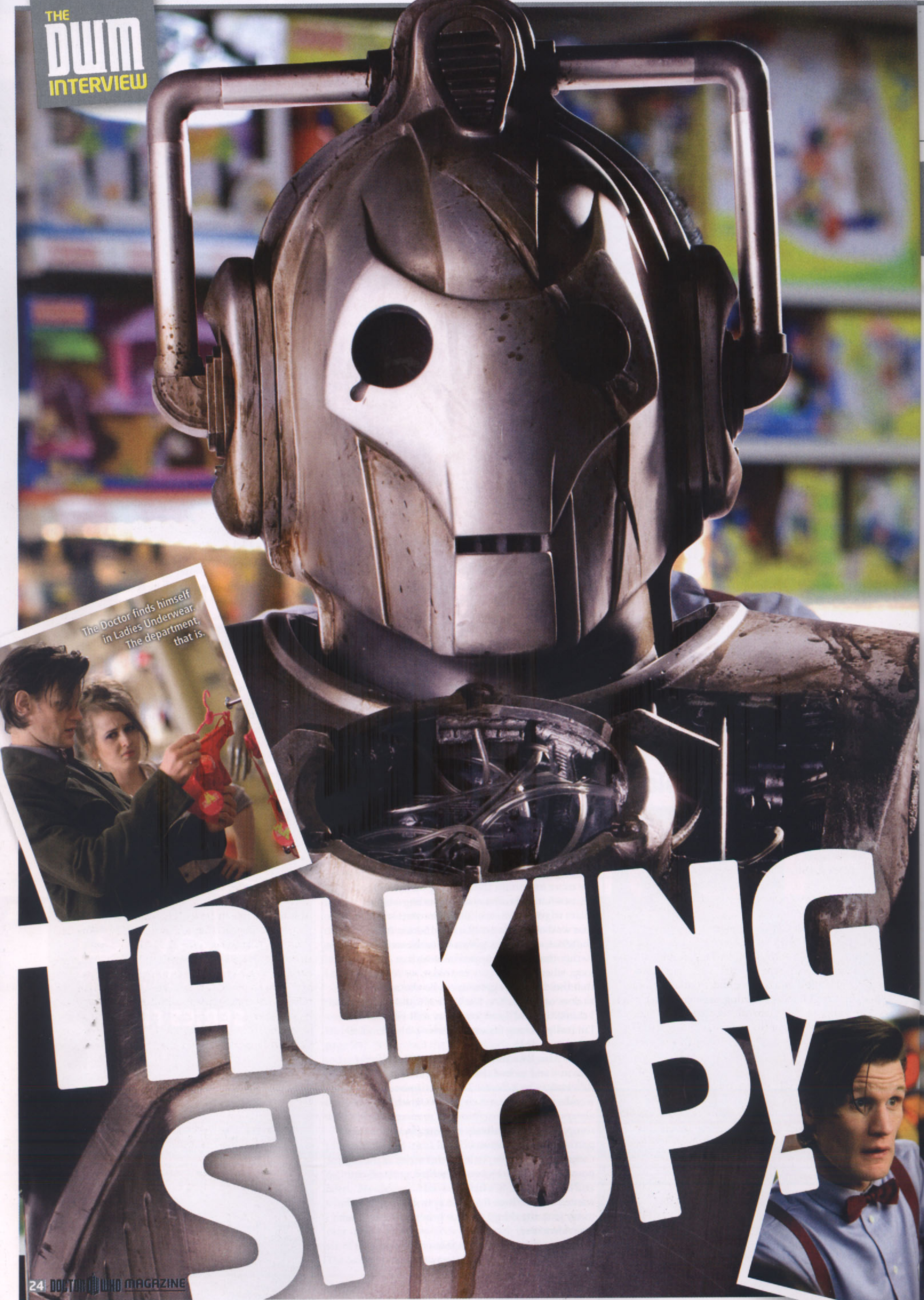
SERIES FIVE

STARRING Elisabeth Sladen, Daniel Anthony, Anjli Mohindra, Sinead Michael, Tommy Knight

WRITTEN BY Phil Ford (*Sky*, *The Curse of Clyde Langer*), Gareth Roberts (*The Man Who Wasn't There*)
DIRECTED BY Ashley Way (*Sky*, *The Curse of Clyde Langer*), Joss Agnew (*The Man Who Wasn't There*)

QUOTE, UNQUOTE

SARAH JANE: A teenager I could handle. But a baby? An alien baby? I need help.
RANI: Don't look at me.
CLYDE: Or me. Obviously.
SARAH JANE: Well, your mums must know.
RANI: If I start asking mum questions about how you look after a baby she's going to totally freak! Besides, she's an alien. What do any of us know?



The Doctor finds himself in Ladies Underwear. The department, that is.

TALKING SHOP!

Gareth Roberts – the "Bizarro Bowie" of the *Doctor Who* world – talks about his new episode *Closing Time,* lost story *Shada* and the end of *The Sarah Jane Adventures...*

Interview by BENJAMIN COOK

Closing Time is astounding in many ways. You will have been told this by anyone who's seen it already. Gareth Roberts' fifth episode of TV *Doctor Who* is a direct sequel to last year's *The Lodger*, which he also wrote. In fact, *Closing Time* – or *Cybermen and a Baby*, as it was so *nearly* called – might just be the best thing that Gareth has ever written. And we mean that.

On a Wednesday evening in August, **DWM** is watching an almost-finished edit of the episode at the west London flat that Gareth shares with Clayton Hickman, former **DWM** editor and Gareth's co-writer on the 2010 *Sarah Jane Adventures* serial *Goodbye, Sarah Jane Smith*. "That," says Gareth, as the *Closing Time* credits roll, "was really lovely. I hadn't seen it in ages."

He sounds surprised that he enjoyed it.

"I'm just very aware that it's not the finished version," he says, refilling a glass of pink wine – Craig and Sophie's booze of choice in *The Lodger*, if you recall – that he's been sipping at since the bit where the Cybermen [spoiler] in the [spoilers]. "I can't look at it as a piece of TV, and sit back and form an opinion about it, difficult though that would be anyway. It still feels to me like the process is ongoing."

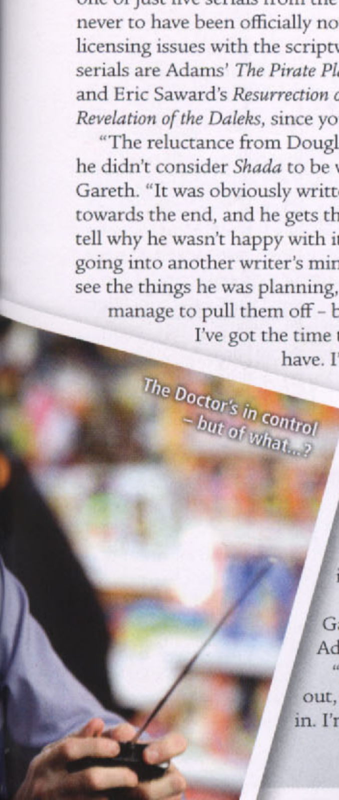
So at what stage *will* he be able to form an opinion?

"About five years afterwards, I think. Honestly, it takes that long before you can be objective enough. But I don't know if you ever enjoy it in the same way as everyone else does, really."

This year has been a busy one for Gareth. In addition to *Closing Time* [*full preview on pages 18-19 – Ed*], Gareth's latest *Sarah Jane Adventures* serial, *The Man Who Wasn't There*, which airs in October, will bring the hugely popular *Doctor Who* spin-off to a close after five series. Meanwhile, he's been writing a novelisation of the late Douglas Adams' unaired *Who* story, *Shada*, which will be published by BBC Books next spring. "I'm terribly proud of it," he tells **DWM**...

Some background: recording on *Shada*, intended to be the final serial of *Doctor Who*'s 1979/80 season, was never completed due to a strike at the BBC. It's one of just five serials from the show's original run never to have been officially novelised, due to licensing issues with the scriptwriters. (The other serials are Adams' *The Pirate Planet* and *City of Death*, and Eric Saward's *Resurrection of the Daleks* and *Revelation of the Daleks*, since you asked.)

"The reluctance from Douglas, I think, was that he didn't consider *Shada* to be very good," says Gareth. "It was obviously written in a hell of a hurry towards the end, and he gets through it, but you can tell why he wasn't happy with it... It's very weird going into another writer's mind, because you can see the things he was planning, and he doesn't quite manage to pull them off – but I can, because I've got the time that Douglas didn't have. I've really enjoyed writing it."

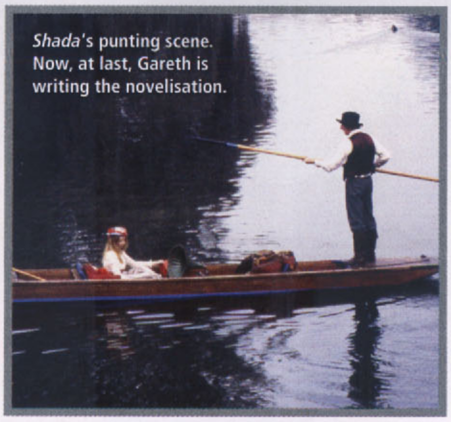


The Doctor's in control – but of what...?

"I've never known you so involved in something," chips in Clayton. To **DWM**: "He never stops talking about it. In a good way."

How closely has Gareth stuck to Adams' original scripts?

"I can't take anything out, but I can put things in. I'm working from the final rehearsal scripts. They're not the ones that people might be familiar with from the *Shada* VHS release [1992] or the Big Finish webcast adaptation [2003]. I've found so many jokes that Douglas snuck in. The Doctor on the Cam, reeling off those names – Wordsworth, Rutherford, Judge Jeffreys, Owen Chadwick... nobody really looked into who Chadwick was, but it looks like he was one of Douglas' old lecturers, which is why Romana goes, 'Who?' And Chris Parsons and Clare Keightley – well, there's a Clare College in Cambridge, and it's right next to Corpus Christi, known locally as 'Chris'. Also, there's a Parson's Court, and a Keightley Lab..." His eyes light up. "Oh, it's all going to come out now," he says, and sips some more wine.



Shada's punting scene. Now, at last, Gareth is writing the novelisation.

"Basically, *Shada* has made me realise what an amazing screenwriter Douglas was. His books are amazing, but he was a real loss to television. All those characters are introduced so beautifully, the narrative set up so wonderfully, and that lovely thing of the TARDIS already being in Chronotis' study at the start. *Shada* should have been a huge, season finale-style epic, and that's what it needs to be. All the stuff about Shada, and the Time Lords, and ancient artefacts... it's this beautiful, galaxy-spanning story. Which I've smacked a love story right in the middle of. Chris and Clare are set up so brilliantly, by Douglas, as a couple-to-be – but then the deadlines loomed, and the script just never got there. It feels very right, and love stories I can just do. I put a relationship into everything I do. I just have to. I can't not. And yet," he says, "I've never been in love."

Is that true, Gareth?

"Hm. No, I was in love permanently, with about 20 different people every 20 seconds – until I was 25, and it dropped off. My libido," he clarifies. "My libido dropped off." Of course.

Rule one for writers, received wisdom would have us believe, is 'write about what you know'. Gareth shakes his head. "I really disagree with all this 'you have to be able to feel it to write it' stuff. Craig [played by James Corden in *The Lodger* and *Closing Time*] is a million miles away from me, apart from the sitting-in-front-of-the-telly-doing-nothing... but I've known people like him. It's like with the football thing in *The Lodger*. People were going, 'Ooh, that's unlike you. You've been poncing around singing *Tainted Love* since you were 13.' Well, I haven't been to the planet San Helios either, have I?

"In fact, football was a part of my life, whether I liked it or not, till I was 15, and I know lots of people that are into football. It's the same with babies. Obviously, there were things I needed to check – I remember I had to look up at what age babies start to talk – and luckily [script editor] Lindsey Alford was preggers during the scripting of *Closing Time*, so she was giving me lots of baby facts. But, you know, I was *in* a family. I do know lots of people with families. I do know what babies *are*."

The difference is that no-one watching *Doctor Who* has been to the planet San Helios – because there's no such place, allegedly – whereas plenty of viewers will have had babies, or baby brothers or sisters...

"So I do my research. Usually. I do remember once, in *Brookside* [Channel Four, 1982-2003], I had a character put a chicken in the oven for ten hours. Maybe I should have looked *that* up. I remember the producer going, 'When did you last cook a chicken?' 'Never,' I said. I mean, I wouldn't write something like Chris Chibnall's *United* [BBC Two, 2011]... but then Chris wouldn't write the history of Van der Graaf Generator, which I could do tonight. Not *the* Van de Graaff generator; the group Van der Graaf Generator. I know everything about them. I could write a movie. But I can't really see a bidding war between Fox and Warner for that one."

Once upon a time, Gareth wrote, storylined, and script-edited some of the UK's most watched soaps – the aforementioned *Brookside*, as well as ITV's *Coronation Street* and *Emmerdale*. "It's quite unusual," he says, "to do a lot of soaps, as well as fantasy/genre stuff. Those worlds don't tend to cross. But I was always interested in kitchen-sink stuff and in sci-fi, and I didn't really see them as being that different. I couldn't understand why people didn't like both."

The fusion of normality and madness – in fiction, as in real life – fascinates Gareth. He offers an example, from the first episode of Tom Baker's *Doctor Who* swansong, 1981's *Logopolis*. "*Shada* had been cancelled," Gareth recalls, "so we hadn't seen ordinary people in *Doctor Who* for a lifetime – unless you count Duggan [*City of Death*, 1979], or Amelia Rumford [*The Stones of Blood*, 1978], or Thea Ransome [*Image of the Fendahl*, 1977], but they were barely normal – so suddenly to see this ordinary bypass in *Logopolis*, with cars going by, and there's a man on one side stepping out of a police box, and he sees destiny [the Watcher] on the other side of the road... it's one of the most beautiful images in the world – evocative, and poetic, and grand. ►

"I really disagree with all this 'you have to be able to feel it to write it' stuff... Craig Owens is nothing like me!"

"The genius of Steven [Moffat, *Doctor Who*'s current showrunner] is... I would be afraid to have characters like Amy, Rory and River, with slightly strange, complex backgrounds, but Steven can sell it. All that magical, fairytale stuff in *Let's Kill Hitler* [2011] about how Amy and Rory first got together – that has been a very unusual way of revealing it, for *Doctor Who*, but it's so lovely. Back when I was 14, around *Mawdryn Undead* [1983] time, I remember being in a supermarket and thinking – very wrongly, actually, as it turns out – 'I wish Turlough had been working in a supermarket, and the Black Guardian had appeared to him in the stockroom, instead of all that private school gumpf.' But done properly..."

So how important are working-class characters to *Doctor Who*? ("That's a huge question," replies Gareth.) In **DWM**'s preview of *Closing Time*, Gareth describes Craig as "the Doctor's normal friend" – is part of that Craig's working-class status?

"This might sound dreadful, but my feeling is, whether it's prejudice or innate, I prefer my characters in drama to be working class. If you say 'normality' to me, I'm going to remember my own normality up to whatever age I left home, and that's working-class people. I warm to working-class characters more readily. I care for them more, perhaps because they haven't got as much. Maybe that's because of my background, maybe it's because of soaps... Then again, when I was a kid, I loved *Doctor Who* precisely because it had so *few* working-class people in it. It was, to me, a kind of wonderful world out there – of people reading and being intellectual – that I didn't see in my daily life at all. There's nothing wrong with middle-class, but we have slightly slacked on working-class characters in *Doctor Who* recently."

Two men and a baby – there's something nasty in store for the Doctor and Craig (James Corden)...

When it comes to offering acerbic, often unforgiving critiques of *Doctor Who*, it's fair to say Gareth has previous form. Sometimes in the pages of this very publication. To what extent has this critical eye equipped him to, as it were, practice what he preaches, and write good *Doctor Who*?

"That's a very interesting question. You have to put a slightly different head on, really. Where I score an advantage is that I can tell when fans will be annoyed by something, and I can tell when normal people will be. If it's the former, it stays in."

The fans versus normal people? That isn't a fair distinction, is it? Who *is* normal?

"What we've got to remember is, there are hugely different kinds of fans. There are fans that go on the internet forums. Fans that go on Twitter, who are completely different. Fans that you meet at conventions, who are completely different again. There are the young children I meet at signings, from all ethnicities and diversities, who are just life-affirmingly marvellous."

> "I think *The Lodger* showed how far Matt's Doctor could be pushed in certain directions..."

In what ways do the kids – compared to the grown-up, diehard fans – respond differently to Gareth's *Doctor Who* episodes?

"Obviously, the seven-, eight- and nine-year-olds are more grown-up. They understand it better. I always considered *The Sarah Jane Adventures* a much more serious show than *Doctor Who*. The jokes are in *Doctor Who* for the adults. Douglas Adams said that. We're not being flippant; it's true. When you're a kid, your emotions are so strong, they're all new, they're more extreme than they're ever going to be again, so they should be getting TV drama that treats them with the respect they deserve."

The thing with kids is, if they don't like something you've written, they're not afraid to say so –

"Yes..."

How is that different to the fans on the internet message boards?

A pause. "Don't get me wrong, there are some lovely people on those things... but I don't quite know why they bother. Anyone that puts the effort into writing a long, ranting piece on the internet about how *Doctor Who* is awful is never, *ever* going to switch off, and I don't believe them when they say they will. So I don't worry about those fans' perspective at all."

Not even secretly?

"No. Not remotely. The last interview I did for **DWM**, this time last year, was the one where I sounded like I was banging my fist on the table. I was going, 'Everyone on the internet should be burnt...'"

Let's not rake over the coals too much here, but Gareth's quotes, in **DWM** 423, did include the words 'human tragedy', 'nutter', and something about nobody noticing if they all died tonight, 'not even their mothers'. Unsurprisingly, it put some readers' noses out of joint.

"I was just making a silly joke," he insists, "but it didn't translate well to the page. I'm not going, 'Ooh, they're all loonies,' but..."

He hesitates.

But...?

"To be serious – and I mean this very sincerely – I am not a man who is a stranger to mental health issues, and I think a number of people in that online section of fandom also have them. I remember somebody once posted something on [internet forum] Gallifrey Base saying, 'I have low-level autism,' and it got a great response. It was a wonderful thing, where they were talking to each other about this underlying issue, and I often wish there could be some sort of counsellor or something attached to that. When you are in that situation, sometimes you feel very, very lost and alone, and your anger comes out in many different ways.

"I'm not saying everyone who hated *The Lodger* needs help. That's not where I'm coming from at all. But if someone is unhappy... I don't like to see that. I was a nerdy, rubbish kid once. I didn't get kicked around, because I'm enormous, but it wasn't easy growing up – and I don't like to see people,

"WHERE ELSE IN THE UNIVERSE WOULD YOU GET *THAT?!*"

Gareth insists that he never stopped loving *Doctor Who*. "Despite the best efforts of *Arc of Infinity* [1983] and bits of the TV Movie [1996]," he adds. "I've never not liked *Doctor Who* on television. There are bits of the TV Movie, even though it's my least favourite thing, that are some of the best bits in the history of *Doctor Who*. It's like *Showgirls* – which is obviously a monumentally awful film, but it's just so entertaining. Something in the DNA of that went horribly wrong in the most glorious way, and you can say that about the Vervoids [Parts 9 to 12 of *The Trial of a Time Lord*, 1986], too."

But what's the difference between something that's a bit crap, but you still love it, and something that's just crap?

"Well, if it's boring. If something is dull, it's unforgivable. *Doctor Who* has always been full of ideas, even those mad, over-complicated, brightly-lit 1980s stories. I could sit there some weeks and go, 'I'm a bit worried about this'... but it was still the best thing on TV. A giant slug has a headache, and it can't have any more aspirin, so it has to move its brain into another slug's body or its shares will go down [loosely the premise of *The Trial of a Time Lord*, Parts 5 to 8]. Where else in the universe would you get *that*? Or *The Twin Dilemma* [1984] – known for being terrible, but it has that beautiful scene between the Doctor and Azmael, and the wonderful dramatic device, which is slightly bungled, of Peri, at the end, accusing the Doctor of all the things she thinks about him, while we, the audience, have seen they're not true. That's genius writing.

"*Arc of Infinity*, on the other hand, *is* rubbish. But it goes back to that thing of good dialogue and good characters. Russell T Davies could turn around a rewrite of *Arc of Infinity* in five minutes that would make you cry for Omega, cry for the Time Lords, cry for Nyssa left alone on Gallifrey... When the Doctor is led away to his death, you would be in bits. In fact, I'm secretly hoping it's Russell's next project."

especially people past the age of 20 or 25 or whatever, still in that state. I'm really not being patronising here, because before I learnt to control myself on the internet, I was on sites – nothing to do with *Doctor Who* – at half-past-one in the morning, ranting at people I didn't know. In the end, you have to pull yourself out of it. But some people can't.

"This isn't a recent phenomenon. George Orwell did some brilliant essays about people who were obsessed by their hobbies too much. These people were known as 'buffs'. You were a stamp buff or a model plane buff... There is a kind of craziness around being a *Doctor Who* buff, but my God I include myself in that. Me, Mark [Gatiss, writer], Russell [T Davies, former *Doctor Who* showrunner], and Steven – we are the maddest fans of all. We've taken it too far. We've taken it further than anybody. Those people out there nattering on the internet haven't got a hope compared to us. We're the barmy ones. Moffat is the barmiest fan of all. He *took it over*. Why were you working in television all those years, Steven? Why has the opening episode of *Press Gang* [Steven's first television series – ITV, 1989-93] got a Dalek joke in it? We all know why. He was a sleeper agent! Russell, too. Don't think we didn't see K9 in [Russell's Channel Four drama, 1999] *Queer as Folk*!"

With a string of successful *Doctor Who* episodes, books, audio dramas, comic strips, you name it, under his belt, does Gareth feel he has anything left to prove?

"To my bank manager, yes," he laughs, before adding, more seriously, "There's always the pressure to deliver on these shows. I would hate to deliver something terrible to Russell or Steven. I couldn't bear to see them disappointed. But the only time I've ever thought, 'Right, this is it, I'm going to prove myself now,' is when I wrote [his 2005 *Doctor Who* novel] *Only Human*. I'd been overlooked for the writing team of *Doctor Who*, and I really was thinking, with that book, 'This'll show 'em!' – and it did. It worked. But then *Only Human* is one of the best *Doctor Who* stories ever written."

... says Gareth, modestly.

"Sorry, but people don't often talk about the things that they think are the best they've ever done. Well, that's one of mine. People come up to me at events and go, 'Oh, I love [Gareth's 1993 Virgin *New Adventures* novel] *The Highest Science*,' which is a bit like going up to Bryan Ferry and saying, 'Oh, I love *Virginia Plain*. You were rotten after that.' I can't understand that at all. *The Highest Science* was written by a fanatic 14-year-old, basically, whereas *Only Human* is probably the best thing I've done since *Doctor Who* came back. Maybe *The Lodger* and *Closing Time* edge it out, I don't know. They're very different.

"Even then, in this week's *Radio Times*, Steven said, '*The Lodger* was the surprise hit of last year's *Doctor Who*.' Well, it wasn't a surprise to me. I knew people would like it. I always did, right from the time I had the idea, back in 2004. I thought, that is a hit. I don't think that about all the things I've done, but I did *The Lodger*."

The Doctor in *The Lodger* seems slightly at odds with the Doctor of the rest of that series – less clued up about being human, more of an outsider than he'd been for some time. This interpretation of the Doctor seems less out of place in *Closing Time*. Has Matt's Doctor become more like Gareth's version in *The Lodger*, over the past year?

"I wouldn't like to claim that," he replies. "Matt was incredible from the get-go, as was Steven's writing. But I think *The Lodger* showed how far this Doctor could be pushed in certain directions. I always reckon the Doctor's brain is wired up differently when it moves from Doctor to Doctor. The reason David [Tennant]'s Doctor was so 'boo hoo, I'm going to die' towards the end is because that was the first time in his life that everything in his head was wired up beautifully.

"The things that Russell always used to take out of my scripts were the bits where the Doctor would go, 'Everything's working perfectly,' and there would be a big explosion. Now, I know that's an old joke, but I will never, ever tire of it, although Russell was probably right in that it didn't quite work for David's Doctor. Steven keeps those bits in, because they're part and parcel of Matt's version – like the bit in *The Doctor's Wife* where a lever falls off the TARDIS console, and the Doctor goes, 'That's supposed to happen...'

"The Doctor behaves completely normally as far as he's concerned," continues Gareth. "As a kid, I was accused of being eccentric, which I didn't like, because I never thought I *was* eccentric, just as I don't think the Doctor is deliberately being funny. In *The Impossible Astronaut* [2011], he really did go into the TARDIS to fetch a special straw that gives more fizz! That's completely normal to him; it's only funny to us."

Do we identify more with a Doctor who's less in control? Is it easier to root for him when he's more clearly marked out as the underdog?

"When you're creating a character that you want people to empathise with, making them seem like what the viewer considers themselves to be is probably no bad thing. The Doctor is an amateur, and we all root for amateurs. He doesn't usually have a plan. Most of us don't have a plan. This is even truer of characters like Craig, of course, but everybody in life feels a little undervalued, and everyone feels they could have achieved more. I'm absolutely positive Madonna sits on the bog going, 'Oh! My film career! But I wanted to be a film star!' Every life, viewed from the inside, would be a series of failures. That's George Orwell again, not me.

"The thing that makes the Doctor special isn't the sonic screwdriver, and isn't the two hearts; it's that he's just a nice guy. But very disorganised. Watching somebody disorganised save the day is a great relief. He brings things back from the brink of disaster by twiddling a wire or saying something clever. What a great character. I remember American fandom in the 80s would say things like, 'He left Gallifrey to battle injustice.' No, he bloody didn't. He left because he wanted to look around.

"There's something so appealing about somebody who scraped through their exams at the fourth go, who was a bit bored on this dusty planet, so took off for a laugh, and does things just because, well, it's the decent thing to do. There were times when I wanted to scream at David's Doctor, 'Stop being so hard on yourself! You've saved so many lives! You don't have to be so sorry all the time, like a wet *Guardian* reader!' There's a bit of that in *Closing Time*, actually, where Craig gives it to the Doctor straight. Although, Matt's Doctor is much less like that usually."

So what would Matt's Doctor read?

"Hm. *Whizzer and Chips*, inside a copy of *Advanced Physics*. And the strips would come alive and try to eat him!" He laughs. "In *Shada*, I have someone saying to the Doctor – I've just put this in – 'Why are you helping us?' His reply: 'Well, wouldn't anybody?' Isn't that much more inspiring than Sylvester McCoy's Doctor luring Daleks and Cybermen into complicated traps?

"This is a thread running through the current series: if you start off on what is basically an extended holiday in a caravan, and then you find out that your caravan and you have become terribly significant, you've become this figure of universal importance – well, what does that do to you?" He pauses for a final sip of wine, but he isn't done with the caravanning metaphor. "Everybody thinks it's a dark caravan, winding its angsty, all-powerful way down the B roads of the universe, but the Doctor's just sitting in there with a Calor Gas lamp on, watching *Crossroads*, with a coat hanger for an aerial. Well, that's Matt's Doctor," he concludes. "And that's the story of the next few episodes." DWM

"WE DID HER PROUD..."

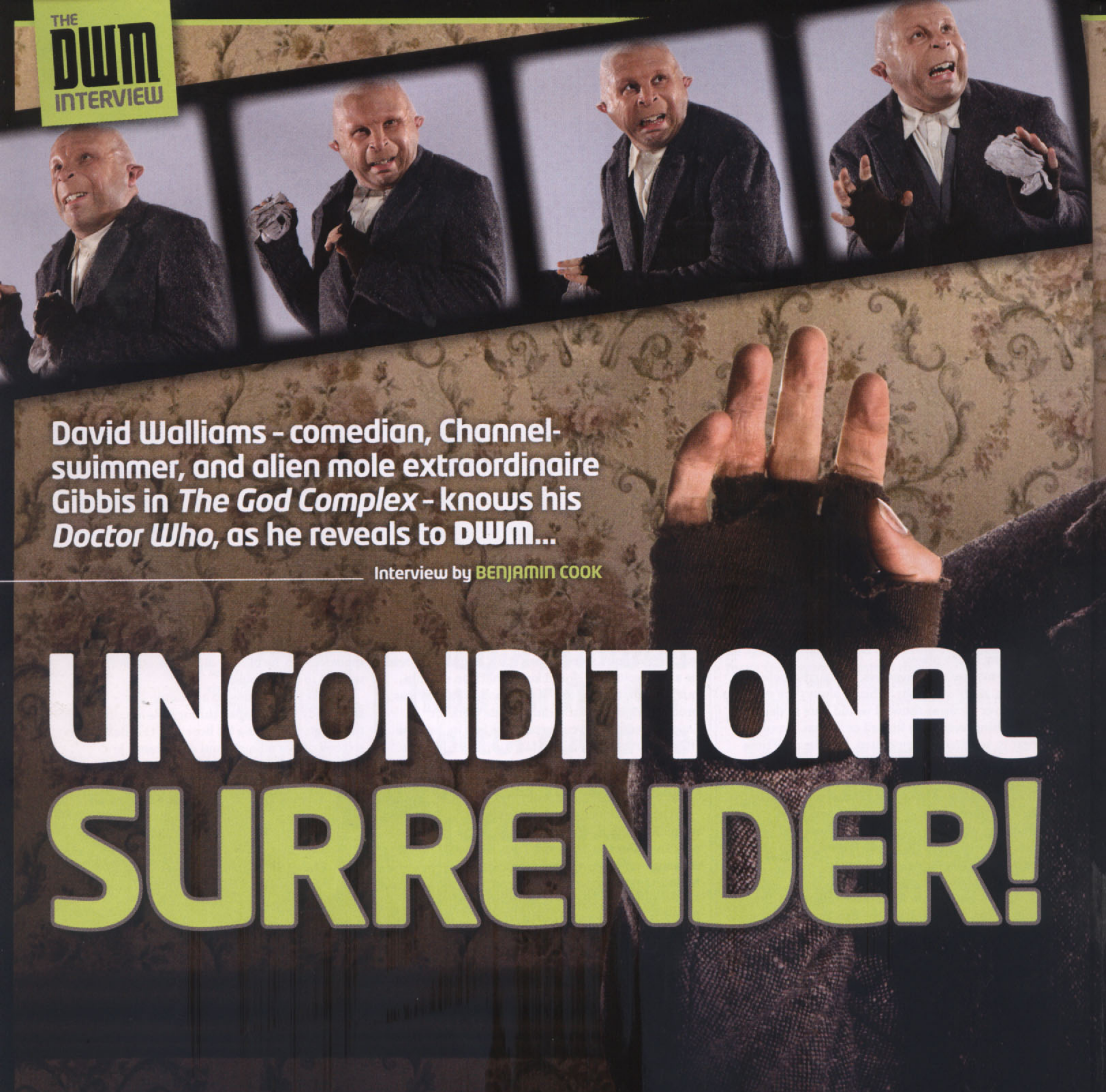
The Man Who Wasn't There, the third and final story of Series Five of *The Sarah Jane Adventures*, will be Sarah Jane's last TV serial, following actress Elisabeth Sladen's untimely death earlier this year. "Until those episodes go out, I still can't quite believe it," admits Gareth. "It's heartbreaking, but as Russell said when he broke the news to me and Clay, 'We did her proud'. And it's true.

"I couldn't think of the show at all except sadly for a while, but now that these episodes are coming up, that's starting to change. It's being billed as the great conclusion to an incredible adventure, and that's what it is. *The Man Who Wasn't There* is a nice bookend story. In a way, it's the perfect *Sarah Jane* adventure, because everyone is in it. It's got Luke in it, thank goodness. The end scene, which obviously, when I wrote it, I never thought would be the end of it all, is a lovely moment of togetherness.

"*The Sarah Jane Adventures* was all to do with those kids, and their relationship to Lis..." He breaks off. "I hate talking about it in the past tense. I thought Lis would outlive us all. I last saw her in November at the BAFTAs, and she was as brilliant, and wonderful, and dazzling as ever. A lot of actors, when you meet them, are a lot like their characters, but Lis was not Sarah Jane. She was a brilliant actress. She created that character in 1973, from a couple of lines on the back of a fag packet, and it was the same character she was playing up to the end. I loved her, and I loved *The Sarah Jane Adventures*... It's a great shame that there isn't a wider mix of ages of TV presenters, but one of the wonderful things was that the star of CBBC's biggest show was a woman in her 60s. That is a glorious thing.

"What children particularly love about the show, I think, is that their mums and dads might watch it with them, but it wasn't made for the parents; it was specifically for the kids. It was *their* show. Nothing – apart from a million-dollar lifestyle and immortality – would give me greater pleasure in my dotage than discovering that the kids who grew up with *Sarah Jane* are now working in TV and making programmes like that themselves. That would be bloody beautiful. What I want for these final few episodes coming up is, I don't want people to look back on this show with sadness. It's a celebration. I want people to think, 'Wow! Aren't we lucky?' And to appreciate Lis. She was a lovely woman. Barmy. Unique. I've never met anyone like her before. Never will again. She was a one-off."

Elisabeth Sladen in her final adventure, Gareth's *The Man Who Wasn't There*.



David Walliams – comedian, Channel-swimmer, and alien mole extraordinaire Gibbis in *The God Complex* – knows his *Doctor Who*, as he reveals to **DWM**...

Interview by **BENJAMIN COOK**

UNCONDITIONAL SURRENDER!

"I'm a massive fan," David Walliams explains to **DWM**.

How massive?

"Well... I watched it," he laughs. He's talking about *Doctor Who*. "Certainly I was really, really into the show from a very early age." And we're not going to dispute it. David is an imposing 6'4", and he's dressed as a stout, bald, alien mole. Rule one of life: don't get in an argument with an alien mole.

Born in 1971 (as David Williams – Walliams is his stage name), he has hazy memories of watching Tom Baker's early adventures. "I remember *Robot*, and the Zygons, but I don't know whether I saw them in repeats or when they went out." Probably the latter. After their original 1975 airings, neither *Robot* nor *Terror of the Zygons* were repeated on British TV for many years. "I probably watched every story after Tom's first season," he says.

David remembers having nightmares about the Sontarans. And Davros. "He's so terrifying, because he's, like, dead. It's like a dead man, isn't it? That voice is so scary. To think, when they made *Genesis of the Daleks* [1975], the show had already been running for 12 years, and we'd never met the Daleks' creator. You can bring that in after, like, over a decade – it's incredible. That's what's so special about this show. It sort of unfolds."

We're sat on a sofa in the Blue Box Café at Cardiff's Upper Boat Studios, where David is shooting *The God Complex*, the eleventh episode of *Doctor Who*'s 2011 series. The script by Toby Whithouse explores some big ideas – faith, free will, our place in the universe. "This show is good at dealing with ideas," says David.

"It didn't so much when I was a kid – although, in *Genesis of the Daleks*, do you remember the brilliant thing of the Doctor having the choice of whether to destroy the Daleks forever or not? It's the most incredible piece of writing. And Richard Curtis' episode [*Vincent and the Doctor*] last year dealt with depression so brilliantly, such a difficult issue, in a way that kids can understand. It was extraordinary."

For David, his role as Gibbis the cowardly mole from Tivoli is "a dream come true, because I've always loved the show. I even went to see *Doctor Who* the musical, with Jon Pertwee, at Wimbledon Theatre. So if there are any doubts what kind of fan I am..."

This is *The Ultimate Adventure*, a 1989 stage play. With songs. David queued up outside the stage door to get Pertwee's autograph. "But he didn't come out. I was really disappointed. But I did glimpse him through the frosted glass of his dressing room window. You could see this figure in a very small pair of pink pants, almost like a thong."

Is he making that up?

"No! I've seen Jon Pertwee semi-naked."

When David was 22, he attended his first *Doctor Who* convention, at the National Film Theatre on London's South Bank. Pertwee was there, this time fully clothed, and 1972 adventure *The Sea Devils* was shown on the big screen. "I haven't done a convention since," he admits.

In 1998, David and his comedy partner Matt Lucas – they met when they were both enrolled at the National Youth Theatre – cast Pertwee's former co-star, Nicholas Courtney (*Doctor Who*'s Brigadier Lethbridge-Stewart), as a policeman in "one of our first TV things," their BBC Two comedy series *Sir Bernard's Stately Homes*. "I loved Nick," says David. "I remember saying to him, 'How would you like your coffee?' He said, 'Shirley Bassey – bit of black, bit of white!'"

"Now, come along Andy, we're taking you to the hotel swimming pool. You like swimming don't you?"

The TV show that made global stars of David and Matt is, of course, *Little Britain*. It started life, in 2001, as a radio show, and made the transition to the small screen two years later. Both incarnations were narrated, in typically giddy fashion, by Tom Baker. "Obviously, I love Tom," explains David, "and I knew his voice would be right. I really wanted him to do it, not least because I wanted to spend some time with him.

"Tom cast a spell over me as a child. I was completely enthralled by his Doctor, and his performance. He was the Doctor with the longest tenure – seven years, wasn't it? – so he got a chance to define the part more than any other actor."

As the voice of *Little Britain*, Tom had some cracking, if unexpected lines. "We made him say obscene things," David laughs. **DWM**'s favourites – and you must imagine these delivered in Tom's sonorous tones – include "British justice is the best in the world. Anyone who disagrees is either a gay, a woman, or a mental," "Have you ever done it gaywise? I have. It's a hoot," and "I must go now, as I promised my homies we'd chill for a bit, drink some pimp juice and, God willing, get us some sweet booty." ►

"I've seen Jon Pertwee semi-naked. Through the frosted glass of his dressing room window, you could see this figure in a very small pair of pink pants..."

Making one's childhood hero say such things must have felt a little… improper?

"But Tom loved it. Once you've spent some time with him, you realise he's nutty, but completely loveable. You're not really thinking about the Doctor; you're thinking about Tom Baker. But I don't think he's ever seen an episode of *Little Britain*. We'd get him in to do bits to picture, and he seemed not to know the names of any of the characters."

Do you mind?

"Not at all. We thought it was quite charming that he did the voice of it, but has never watched it. Actually, I'd queued up and got his autograph when he was doing a book signing for [his 1997 autobiography] *Who on Earth is Tom Baker?* I said, 'Could you sign it "Sir Tom Baker", because I think you should be a sir?' He rolled his eyes as if to say, 'Oh Christ, another mentalist.'"

David points out that he's worked with Colin Baker, too. "We got him in for *Little Britain*. The scene was deleted – nothing to do with Colin; it just wasn't that funny a scene. It's on the DVD, I think. And I've met Peter [Davison], because me and Mark Gatiss did a sketch with him for *Doctor Who Night*."

In 1999, David and fellow actor/fan Mark co-wrote and performed three sketches for BBC Two's *Doctor Who Night*. One sketch involved the pair kidnapping Peter Davison, and holding him hostage in their bedroom. ("David, do you think it would be all right to *kiss* Peter?" "Yes." There go the lights.) Since *Doctor Who* returned to TV in 2005, Gatiss has scripted several episodes, most recently *Night Terrors*, Episode 9 of the current series. In 2007, he appeared as Professor Lazarus in *The Lazarus Experiment*. David, meanwhile, was waiting for the call…

"I was thinking, 'Everyone *else* has been in it! When am *I* going to get asked?' I'd been in an audio *Doctor Who* with Peter [Big Finish's *Phantasmagoria*, 1999], which Mark Gatiss wrote, so I'd had a little taste of it then, but this is the first time I've been part of the TV series."

So how did the role in *The God Complex* come about?

Gibbis is concerned that he hasn't found anyone to surrender to yet.

"My agent e-mailed me, and I saw the subject line was 'Doctor Who'. I just thought, whatever it is, whatever part it is, whatever they want me to do, wherever I've got to go, whatever I get paid, it's a 'yes'. I started reading it and was, like, 'Brilliant story!' Toby Whithouse has done an amazing job.

"And Gibbis is a funny character that I thought I could do justice to. The worst thing would have been if I'd been offered something well out of my comfort zone, that I thought, 'Ouch. I'd be bad at that. I'm not the right person' – because I would hate to let the show down. I love it so much.

"It really hit me, actually, when I was doing a dialogue scene with the Doctor, just me and him. He was leaning in to talk to me, and I was, like, 'Oh my God, I'm actually in *Doctor Who*!' It was so thrilling. The only thing when I watch it will be, 'Oh, can't I have a scene in the TARDIS? Can't I go in the TARDIS with the Doctor at the end, and go off on another adventure?'"

But Gibbis survives the episode, so there's a chance he could come back.

"Yes, I suppose I could return… unless I'm assassinated by a disgruntled fan at a convention." He pauses. "I'd love to be a companion, for a series."

Would Gibbis work as a full-time TARDIS traveller? He'd surrender to every alien race he encounters!

"Yeah, and I don't know if I'd really want to spend nine months in this make-up every day!" David laughs. The prosthetic takes a couple of hours each day to put on. "It's not a massive hardship, because you're just sat in a chair; it's not hard to sit in a chair for two hours and read the paper. The only thing is, you need to be ready for when they start filming, so you've got to get up at, like, 5.15am.

David with Mark Gatiss in a sketch for 1999's *Doctor Who Night*.

MOKE ME A KIPPER
I'LL BE BACK

"I'm bad." David menaces Mark Gatiss' Doctor.

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"I'm always here before everyone else, and I leave an hour after everyone else. In fact, Karen [Gillan, who plays Amy] has never met me out of make-up. Tonight, we're meant to be hitting Cardiff, and then she'll see me for the first time without it on."

Has he been out in Cardiff before?

"We did a tour of *Little Britain*, and we played the Cardiff Arena for, like, a week, so I've spent a fair bit of time here. It's a beautiful city."

Although best known for his comedy work, David's non-comedic acting roles – for which he has won critical acclaim – include suave manipulator Greville White in Stephen Poliakoff's *Capturing Mary* [BBC Two, 2007] and, on stage, he played Foster to Michael Gambon's Hirst in a 2008 production of Pinter's *No Man's Land*. He was "a bit worried" taking on a comedic role in *Doctor Who*, "because it's not a comedy show, but then that's the part I was offered, and I just really wanted to be in it.

"I once turned down a part in *Harry Potter*," he reveals. "It wasn't a very big part – I was going to be a newsreader or something – but it wasn't me being grand. It was just, like, 'I'd love to be in *Harry Potter*, but can I be in the school or something?' And they never asked me again. I could have been in *Harry Potter*! I really regretted not taking it, so this time I thought, I'm not going to go, 'Oh no, sorry, I want to be the Master or something.' They offered me Gibbis, and I wanted to do it, so I didn't think twice."

As a long-time fan who kept the faith throughout the 16 'wilderness' years that the programme was off air, David attributes much of *Doctor Who's* current success to the three men who have played the Doctor since the show's resurrection in 2005. "You've got a character with a great sense of mystery to him. The casting is very important, and it's been fantastic.

You gotta have faith! True believers Gibbis and Howie stick firmly to their beliefs.

"I suppose I could return... unless I'm assassinated by a disgruntled fan. I'd love to be a companion..."

"It was a wise idea to not have anything more than two-part stories as well, and I think, also, just taking it seriously. Towards the end, in the 80s, there was a fair bit of it being... well, *I* can talk, because I'm here doing a comic role. But it became almost like an entertainment show, rather than a drama."

Still, David watched right to the end of Sylvester McCoy's tenure. "Obviously, when you're a kid, you're more easily scared by things, but I did think, 'Even though I'm older now, this isn't nearly as scary as it used to be.' They forgot that this is a really spooky idea, someone who can travel anywhere in time and space, and get involved in anything; it can be something really disturbing. That has been brought back, I think. The Weeping Angels are in this episode, and they're really freaky, disturbing things."

In the 70s, the National Viewers' and Listeners' Association, headed by Mary Whitehouse, would often complain that the show was too terrifying for children. "But she was wrong," insists David. "It *should* be terrifying. It doesn't need to be violent or lurid, but one of the most pleasurable things as a child is to be scared. I've got a little nephew who's four, and his favourite game is me pretending to be a monster, chasing him around the room. There's something very primal about being scared, and *Doctor Who* connects with that.

"In the late 70s, early 80s, there was something problematic when, for kids like myself, we'd seen *Star Wars*. Even though we still loved *Doctor Who*, the budget differences were so noticeable, and it made the TV show look a little... rundown. It was hard for a science-fiction show to have anything like the effects that a major film had, but now technology has, sort of, evened out a bit more. The effects in the show now are fabulous. The BBC has given it a proper budget. They're not trying to do it on the cheap now. It's not a show you can make cheaply.

"Also, when Russell T Davies [showrunner, 2003-09, and the show's chief resuscitator] brought it back, he was one of the country's leading dramatists, with a tried and tested record in brilliant adult drama, and someone who loved *Doctor Who*. He oversaw everything, and made sure it was right. I remember hearing, oh, they've got Billie Piper to play the companion [Rose Tyler]. 'Billie Piper?!' She's a friend of mine now, but I'd only seen her singing. Then she turned out to be brilliant. Christopher Eccleston was incredibly classy casting as well. He'd come from doing some major dramas."

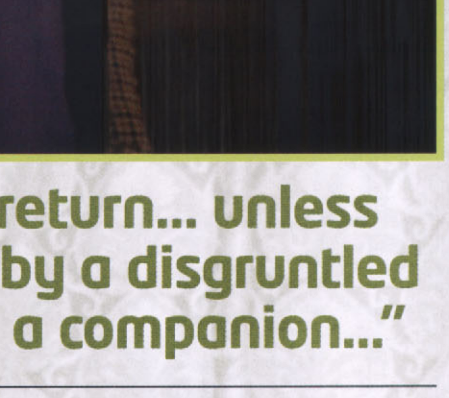
Ask David what he makes of the role's current incumbent, and he answers in a beat: "Fantastic! He's really good. I'd met Matt Smith a couple of times before – once at a party after he'd been cast, but none of his episodes had been on TV yet. It was very exciting. We had a nice chat. And then we were on [BBC One's] *The Graham Norton Show* together just before Christmas." David was on, with Matt Lucas, to promote their new comedy show, *Come Fly with Me*, the first episode of which aired on BBC One on Christmas Day, a couple of hours after *Doctor Who*'s take on *A Christmas Carol*. Both shows attracted over 12 million viewers, and – along with *EastEnders* – topped the Christmas ratings chart.

David's big-screen credits include *A Cock and Bull Story*, *Run Fatboy Run*, *The Chronicles of Narnia: Prince Caspian*, and *Dinner for Schmucks*. He has written three bestselling children's books: *The Boy in the Dress*, *Mr Stink*, and *Billionaire Boy*. His successful swim across the English Channel, in 2006, raised £1 million for Sport Relief. Two weeks after our interview, David completed another charity endurance challenge, *24-Hour Panel People*, in which he took part in back-to-back recordings of various panel shows across 24 hours, for Comic Relief, with the footage streamed live online. Is there nothing this man can't turn his hand to?

"Plenty," he laughs. "I just want people to tell me off when I'm doing something *wrong*. On a show like *Doctor Who*, I wouldn't want to be treated in a special way. I want the director to say, 'No, that's wrong, do it again.' I know I'm well known, but I'm not as important on this set as I might be on, say, *Little Britain* or *Come Fly with Me*, because this is not about me; this is about the Doctor and Amy. I'm further down the cast list. I shouldn't ever be thinking I've got some kind of status. I haven't got a status on this show. I'm an actor doing a role."

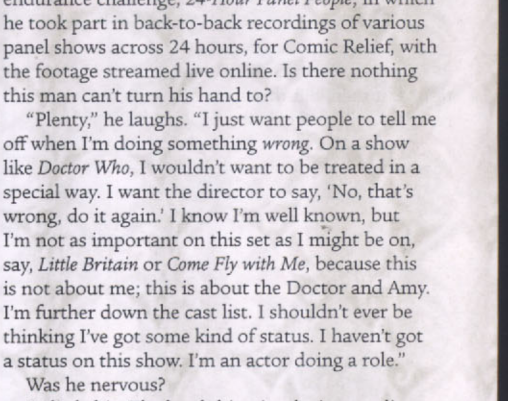
Was he nervous?

"A little bit. The hard thing is, playing an alien, you can't draw on your own experience. You can't go, 'Well, I've met someone like that,' because you haven't, so you need to make some big decisions quite quickly, and stick to them. But as soon as we started doing scenes, I got into it and had a sense of what I'm doing. Even if this is my only brush with *Doctor Who*, I'm really thrilled to be part of the show. I'd love to come back, but we'll see. Even if this is it, I'll be happy, because I've fulfilled a childhood dream." **DWM**



David is covered in goose fat, so he can swim across the English Channel for charity.

© REX

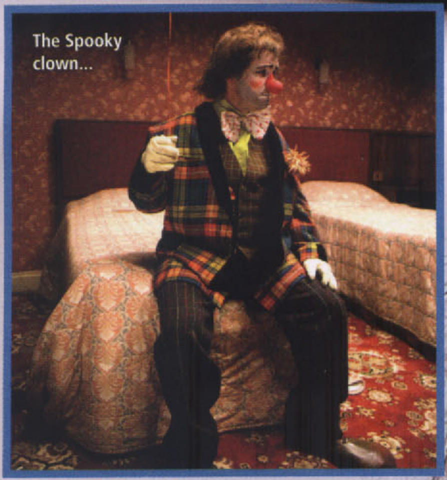


David hosted *24-Hour Panel People* for Comic Relief.

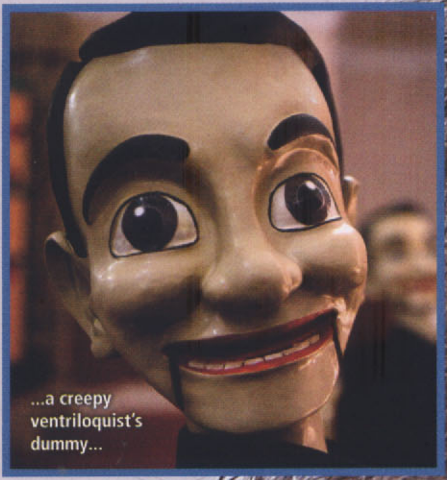
Favourite Worst NIGHTMARE!

DWM visits Upper Boat studios to witness the multi-talented cast and crew of *The God Complex* bring a hotel full of our greatest fears to life...

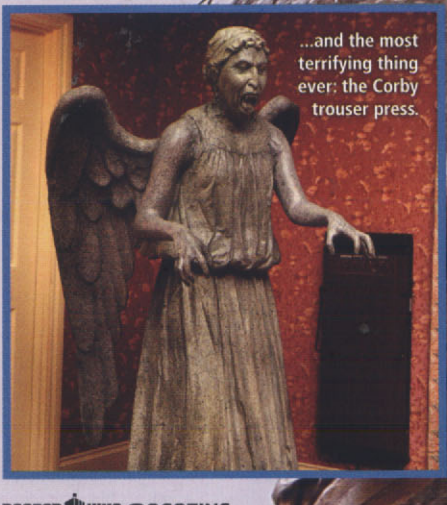
Feature by **BENJAMIN COOK**



The Spooky clown...



...a creepy ventriloquist's dummy...



...and the most terrifying thing ever: the Corby trouser press.

The Minotaur takes the weight off his hooves while he's attended to by make-up.

"It's difficult to make David Walliams corpse," states a frustrated Matt Smith, "as is often the way with really funny people. This is *so* annoying. Whereas me – oh God! And once Karen starts going, it's impossible. Then I'm just going, 'Oh my God!' It's like when you're a kid, and a teacher is telling you off. You're going, 'I'm sorry, it's just I can't stop laughing.' What are you going to do?"

This explanation follows the umpteenth take of David's final scene as the cowardly mole Gibbis, our man from Tivoli, aboard the cool, dark God Complex stage interior – with a grid on the floor, not a million miles from the 'holodeck' in *Star Trek: The Next Generation* – at Cardiff's Upper Boat Studios. The TARDIS waits patiently in the corner as David and Matt, particularly Matt, try to get through this. All Gibbis has to do is pop up behind the Doctor and Amy, and remind them that he's survived the episode. Matt cracks up every time.

"It's not *that* funny," David tells him. "It's just my face." This sends Matt into another sniggering fit. "Would it be easier if I didn't look you in the eye?"

"No, it's not, it's not, I mean –"

"You're wasting everybody's time," chips in Karen Gillan, helpfully. Is she hoping that an admonition might fix the giggles? "Don't laugh, whatever you do."

Matt is trying his hardest. "I know, I'm sorry, it's fine."

"It's all right, Matt, don't be sorry," smiles director Nick Hurran. "It's very funny."

"But it's NOT," Matt insists, before exploding with laughter again. And again. And again...

Returning to his trailer afterwards, Matt's conclusion is: "Horrendous! HORRENDOUS! Everyone was watching."

Is he annoyed? Really? They got the scene done in the end.

"I got through it, yeah, but then the take was pretty naff, probably. But ah, you know, some you win, some you lose. I just find David really, really funny." Matt guffaws again. "And his funny face! But then it's awful, because once you start [corpsing], it's murder to get out of it in any way. Oh my God, it's painful." And Matt knows that the outtakes are surely going to appear on the DVD box set. "Yeah, on the extras. Then you can actually laugh about it... but in the moment, it's like nothing is going to get you out of it."

Corpsing aside, *Doctor Who*'s regular cast is delighted to be working with Walliams. "I'd seen David as various characters, all very different from each other," Karen tells **DWM**, "so who knows what David himself is like? Well, he is so lovely, actually, and quite reserved, but then he'll have these moments where he just lets go. He's really hilarious. He doesn't gabble like we do, meaningless rubbish; he only speaks when he's got something to say, and it's so precise. That kind of gives him this air of authority."

"He's a lovely guy," agrees Matt. "I really, really like him. He genuinely makes me laugh, and he brings a real lightness of touch to this particular episode. He's a fine comic, but also a fine actor, and he takes the work really seriously – and is really on it, actually."

"I've only really met him as a mole," continues Karen. "I reckon I'm going to be quite intimidated when I finally meet him without a prosthetic on. But he makes a great mole."

Meanwhile, over on a rostrum, Arthur Darvill, who plays Rory, and David are improvising dialogue ►

"He's not that scary really. He's just up for a bit of faith. He's hungry for some faith."

SPENCER WILDING THE MINOTAUR

Make-up applied, the Minotaur heads off for a manicure at the God Complex's beauty salon.

◄ for the shot in which they peer through a God Complex porthole. "See that green planet?" says David, pointing. "My aunty lives there. She's in a bungalow now." A pause. "See that red planet? My uncle lives there." Another pause. "Your planet any good?"

"It's a bit small," admits Arthur.

"Small? Mine's bigger."

"You travel much?"

"Ahh, coach trips. Into town. Um, can I use your toilet?" David asks Arthur, licking his moley lips. "Can I just very quickly use your toilet?" Five minutes later, he's still going.

"It's sometimes easier to meet people in prosthetics," explains Karen, during a tea break. "I don't know why, but it just seems easier to communicate with them – I find, anyway – and then you meet them without it and it's a bit kind of..." She trails off. "Maybe it's because I'm slightly awkward myself, so the prosthetic sort of helps me with that, for some reason."

Earlier today, on the small stretch of hotel corridor spotlighted within the vast, black God Complex set, director Nick was talking the cast through the mighty Minotaur's death. "It might be nice," he was telling Matt, "if somewhere in this scene, you find the 'Do Not Disturb' sign [from earlier in the episode]."

"Yeah, it might bring it all back," agrees Matt. "This is really sad. Spencer is really spasm-ing. Give us a big breath, Spence! It's his dying breath."

Former British and European kickboxing champion Spencer Wilding, 6'7", is the man inside the Minotaur costume. "He's massive. He's huge. And he sweats a lot," states Arthur. "That Minotaur suit is really thick, and hot, and weighty. When you see tubing put in its mouth, you think, oh God, Spence must be dying in there."

"You can't breathe too well inside the suit," confirms Spencer. "It's stuffy, and there's a fine cotton mesh around the mouth, to hide that there's somebody inside. When I need oxygen, we'll put a pipe in there, so I can suck the air in. You lose a lot of weight in this costume. You burn a few calories, and you lose a lot of fluids. It requires a lot of energy to turn a suit into living flesh. You'd have a problem if you weren't fit."

Doesn't Spencer get claustrophobic?

"I try not to think about that," he smiles. "You just relax yourself. It's meditation, I suppose. If you started thinking that your head is inside a greater head, you'd lose the plot."

"When he rips off the head after a take, he's covered in sweat, but with a beaming smile on his face, because he's enjoying himself so much," takes up Arthur. "Spence is a terrifying-looking man even without the costume – he's just *so huge* – so I think the Minotaur is going to be quite scary, but also quite sad; it's got this real sadness in its face. It's beautiful. Really amazing."

Looking forward to his action figure: big man Spencer Wilding.

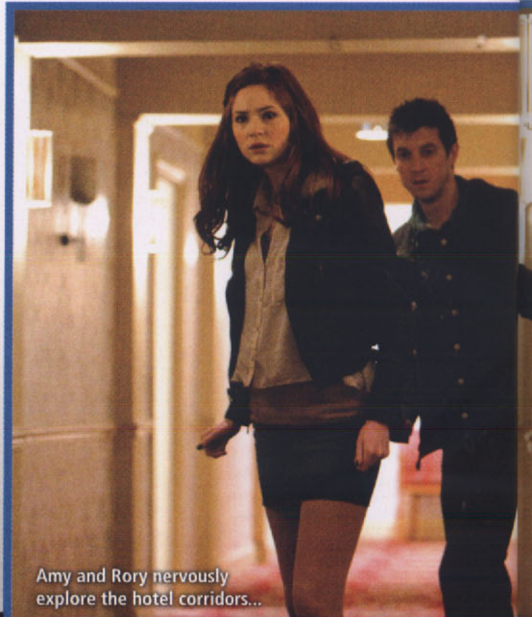
> **"In the past, I've often toyed with the idea of transposing Greek myths into a modern setting..."**
> **TOBY WHITHOUSE WRITER**

The costume takes Spencer the best part of an hour to get on. "You grow into the character," he tells **DWM**. "As soon as I put on the suit, I lose Spencer and become the creature. A lot of animal comes out in you. I consider myself a bit of a beast master. The people who make these costumes, and the designers, are just awesome. It's a pleasure to work their machines. You go through several fittings, including a life cast – one for your head, another for your feet – where they mummify you in plaster, and then sculptors come in and sculpt over that..."

Denbighshire-born Spencer is used to this. He has played a number of monsters in his acting career. His movie credits include *Harry Potter and the Prisoner of Azkaban*, *The Hitchhiker's Guide to the Galaxy*, *Batman Begins*, *Stardust*, and 2011's *Green Lantern*, in which he played alien superhero Kilowog. "I'm starting to build a bit of a museum now, with action figures," he says. "I've got the *Azkaban* werewolf, and I was the main Vogon in *Hitchhiker's*, the Wolfman in *The Wolfman*... My children love it. They get to play with miniature versions of me. I'm hoping there will be a Minotaur figure to add to my collection.

"It's a nice role, this one, because he's a bit of an old Minotaur, so he doesn't have to move quite as fast as a younger one might. You grow to love the character towards the end, I think, and everybody is going to feel a bit sorry when he moves on. It is a bit sad," he says, then drops his voice to a whisper, "because he's not that scary really. He's just up for a bit of faith. He's hungry for some faith."

Karen joins us. "That's my life plan," she tells Spencer. "To eat everything in sight."



Amy and Rory nervously explore the hotel corridors...

"Nick, are we saying that I need to touch greeny stuff?" Matt asks the director, apropos the array of emerald buttons on a God Complex control panel.

"Greeny stuff?" exclaims Karen. "That's spoilt it."

Before each take, as David fixes Gibbis' dentures back in (they're too painful to keep in between takes), Karen, for reasons best known to herself, hollers "MILKY!" ("I think she was letting off steam," Matt tells **DWM** later), while Matt questions the director further: "In terms of tone, what are we doing here?"

"Well," says Nick, "I think if you and Karen can play the moment of discomfort..."

"Should the Doctor and Amy be making up, do you think, after the events of this episode?"

Nick suggests trying a take where they don't.

"It might make the next scene interesting," Matt agrees.

"Amy feels pissed off at the Doctor..." notes Karen, "... but I'm not quite sure why. I don't feel it."

"I think she's, like, 'Don't you question my faith,'" suggests Matt.

"It'd be worth us trying a softer version," says Nick, "in which the two of them don't know where this is going next. At least, Amy doesn't."

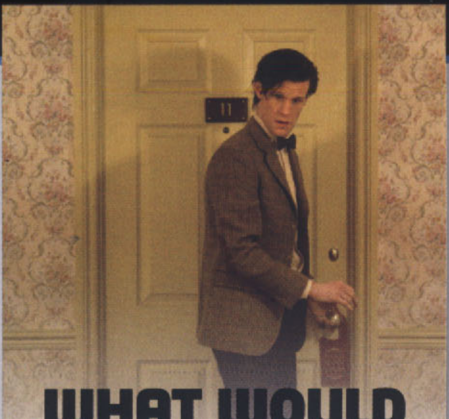
Matt nods in agreement. "They're kind of making up via the awkwardness."

The writer of *The God Complex*, Toby Whithouse, is on set today, with his two young children – and he's already making himself useful. Matt pronounced 'Nimon' incorrectly in that last take, and long-time *Doctor Who* fan Toby quietly corrected him between takes. "Nimon as in 'Simon'?" replied Matt. "Ahh, thanks."

Toby's previous *Doctor Who* episodes are *School Reunion* in 2006 and last year's *The Vampires of Venice*. "But this is my first time on set for one," he says. "It's a treat for my kids, really, but obviously I can't get enough of walking around the TARDIS. It's been fantastic. Absolutely magical. We've been welcomed so warmly by everyone. To my dying day, I'll be grateful to Matt for the way he greeted, and welcomed, and charmed my two children today. To them, it was just the most exciting thing to meet him, and for him to be so utterly charming and gracious."

Of his inspiration for the episode, Toby explains that he's always been interested in Greek mythology. "Those are the stories I read as a kid, alongside my comics and my horror stories. In the past, I've often toyed with the idea of somehow transposing those myths into a modern setting, and this seemed like the perfect way of doing it. In fact, my first ever stage play, *Jump Mr Malinoff, Jump* [performed as the opening production of London's Soho Theatre, in 2000], was an exploration of the notion of the House of Atreus, in Greek mythology, being cursed. I transposed that to a modern-day setting, with this family of Russian immigrants. ►

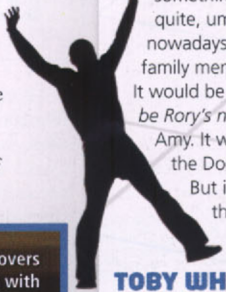
Matt Smith recovers from his scenes with David Walliams.



WHAT WOULD BE BEHIND YOUR DOOR?

KAREN GILLAN: "Oh God, that's quite a revealing question, isn't it? Because it's, like, your darkest, *darkest* fear? I have never even considered this. Well, I have a recurring dream where I have a baby, and sometimes I'll drop it and it'll smash into little pieces. It's a baby made up of, like, brittle bones, and I've been trusted with it, or it's my own baby, and I break it. It's the most horrendous thing ever. That is a nightmare I've had for many years. It just pops up every so often. [*What do you think it means?*] I don't know if it's that literal, actually. Maybe it's fear of the responsibility I have. [*Or a sign that if you're given something precious, you'll break it!*] Yeah, maybe it's a metaphor for that. Oh my God. I have looked it up a few times. Apparently, it's fairly common to have dreams about babies, but it doesn't necessarily mean anything maternal; it's just, kind of, having something that you're supposed to look after, and wrecking it. How horrible."

ARTHUR DARVILL: "Falling is a pretty big fear. Falling off things. I tend to fall over quite a lot anyway, so the chances of me falling off something, if I were on something high, are quite, um, high. It's more emotional stuff nowadays, though – that whole thing of family members or loved ones being in danger. It would be something like that. [*What would be Rory's nightmare?*] It would be to do with Amy. It would be losing Amy. It would be the Doctor getting Amy killed, I suppose. But it's quite strange, in this episode, that Rory doesn't have a room. He has no faith."



TOBY WHITHOUSE: "The movie *Black Swan*. That's three hours of my life I'm never getting back, and that's not something I want to experience ever again. [*That movie is your worst nightmare? Really, Toby?*] I wasn't scared, just appalled by it. I mean, in terms of being scared – ooh, heights! I'm very scared of heights. If I were to walk in and there was a sheer drop of several hundred feet, I wouldn't like that. I'm not good with heights at all. [*So watching* Black Swan *somewhere very high up should be avoided.*] Yes! That would be truly horrible."

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MATT SMITH: "A room full of spiders, probably – black widows and tarantulas. I've always been scared of spiders. They freak me out. But then I'm fascinated by them, because they're useful. They're good. When I was a kid, my dad would always say, 'Don't kill them,' so I try not to. I have to do that awful thing where I get a glass, and slide something under it, and then tip the spider out. Yeah, I'm terrified of spiders."

"When the characters in *The God Complex* started to develop, the first thing I had to come up with was each one's faith, whether it be religious, a superstition, or some kind of illusion; the thing they fall back on in their moment of death. That was the starting point. The characters formed in response to that. Take Gibbis, who wasn't originally an alien [he was a human called Edward] – once I'd established that his 'faith' was that someone in a position of authority would come along and rescue him, it was quite easy to form his character. 'That would imply that he is weak-willed, quite conservative, pompous...' Howie [played by Dimitri Leonidas], again, once you've decided on his belief in conspiracy theories, the character that evolves from that is pretty straightforward.

"I wanted one to have a religious faith, and I went down the slightly predictable route, initially, of making them a Christian. But I wanted to mix it up a bit, so I made Rita [Amara Karan] a Muslim, in the end. It was very important to me that that character be utterly heroic, because I have no particularly strong feelings about religion myself, but I do feel that people of faith often get a bit of a bashing on television, whether it be Christian, Muslim, Jewish or whatever. 'Wouldn't it be refreshing to have a character whose faith makes them compassionate, and heroic, and clever?'"

The problem with working with Weeping Angels is that they never respond to the call for "Action!"

Back on set, in a hotel bedroom, a Weeping Angel standing close by, the Doctor was trying to convince Amy Pond to surrender her faith in *him*. "I'm not a hero," he told her. "I really am just a mad man in a box. It's time we saw each other as we really are."

"Part of it is, he's confessing these things so that after this, I can fall into the thing of, 'Oh, I love you so much,'" Matt explains to Karen.

"Finally, properly, it feels like it deals with what happens to Amy when she was a little girl," concurs Karen, "on the night she waited."

Afterwards, she tells **DWM**: "Behind Amy's door, we see the little version of herself [played by Karen's real-life cousin, Caitlin Blackwood] on the night that she waited for her magic man to come back... and he didn't. That feeling is Amy's darkest fear. When she walks into her room and sees that, the Doctor is forced to confront it. For the first time, they actually talk truthfully about it, they're being honest with each other, and it's almost like a confession. It's going to change everything, I think, in terms of their relationship."

"I'm just a bit confused about the pitch," Matt says, after the second take.

> **"The Doctor and Amy are being honest with each other. It's going to change everything..."**
>
> **KAREN GILLAN AMY POND**

"Both takes are brilliant, Matt," replies the director, "but can we have the odd rat-ish squeak when the Minotaur roars?" he adds, turning to David. To help David picture precisely what's occurring, Nick describes the Minotaur's movements as the take progresses. David reacts accordingly. "He comes in, and he roars," says Nick. "He roars again. He backs away. Starts going back a bit more. He goes out the door..."

Karen takes little prompting from **DWM** to nominate her favourite moment from *The God Complex*: "There's a line when Amy tells Gibbis, 'That's not how we roll,' and then explains, 'There'll be banter. There'll be running down corridors. The Doctor will have an explanation that won't make sense, but just nod and we'll be home in time for *Countryfile*' – which basically sums up what the TARDIS team does." She grins triumphantly. "It's Amy being typically Amy, and really kind of quite... I don't know what the word is... sassy? Oh God, overused! But there we go. I just love that scene."

"There's a really nice bit in the dining hall, too," says Arthur, "which was, like, eight pages – which, for us, is pretty long – and we filmed it over two days... We're barricading the doors, trying to stop the Minotaur getting in, and working out what the hell's going on, what to do next. In the middle of it, there's a really nice moment between Rory and Amy where you actually see them having a bit of a laugh together. We enjoyed doing that. Rory and Amy spend so much time pissed off with each other, bickering in a couply way, but they've got quite a fun relationship. It's a moment of calm, a really fun moment of them messing around.

"We filmed it at the end of the day, in one shot. Everyone else had gone home, so we just played around with it. In all the madness that's going on, when it's all kicking off, to have that moment of stability shows that their relationship *is* strong. They don't need to say it out loud to each other all the time, but it is there. They love each other. If anything, maybe Rory's faith, if he had faith, would be in Amy..." **DWM**

SAN DIEGO COMIC-CON

When **DWM** catches up with Toby Whithouse a few weeks before *The God Complex* airs, he's recently returned to the UK from San Diego Comic-Con... to a hectic week of rewrites on the fourth series of his hit BBC Three supernatural drama *Being Human*. "One of the actors [Michael Socha, who plays werewolf Tom McNair] broke his leg ten days into filming," explains Toby, "so we've had to completely rejig the schedule. Firstly, we abandoned filming, and then we had to claw together a new schedule made up of any scenes that Michael wasn't in... then when we ran out of scenes without him in, so we had to suspend filming for a while."

In comparison, Comic-Con must have been a holiday?

"Well, this was my third Comic-Con. I've gone the last two years, with the *Being Human* cast. This year was my first with my *Doctor Who* hat on. All three times, for both shows, which we feel are so quintessentially British, with a British sensibility and sense of humour, one never knows how well that's going to translate... but we've been overwhelmed by the enthusiasm that the fans over there feel. In the UK, when we're positive and happy about something, there's a polite smattering of applause. In America, they go absolutely bonkers. It was wonderful to be on the receiving end of that. We did a panel – myself, Matt, Karen, Piers [Wenger] and Beth [Willis, outgoing executive producers] – with 6,000 people in the audience." A special trailer for *The God Complex* was screened as part of the panel.

"Writing is such a solitary career," he continues. "Also, making good television isn't easy – it's stressful, exhausting, and time-consuming. What things like Comic-Con do, and any chance you have to interact with the fans, is that energy and passion they feel for the show is wonderfully energising for us, and suddenly you're not working in a vacuum. It's incredibly gratifying."

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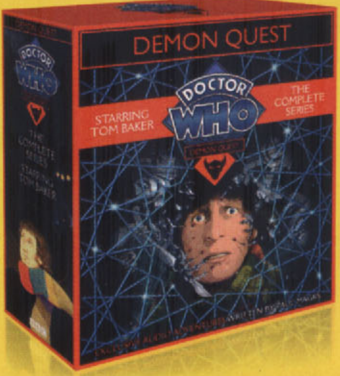
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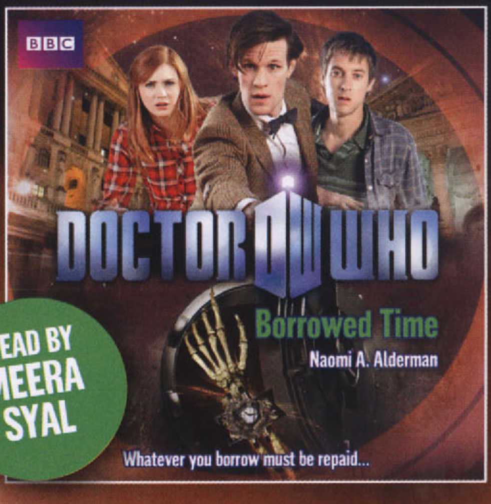
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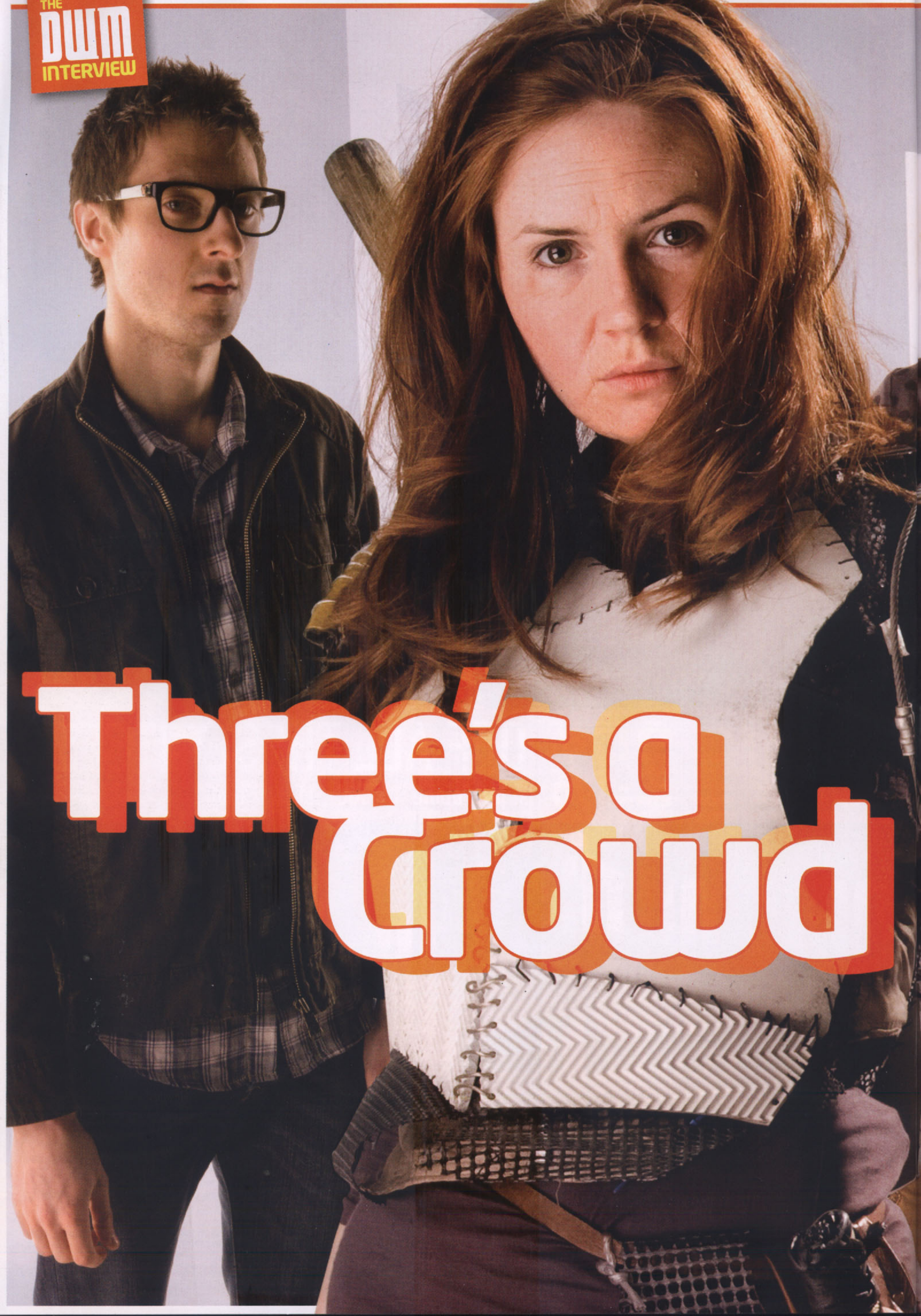

Three's a Crowd

Tom MacRae, author of the heart-breaking story *The Girl Who Waited*, reveals the secrets of writing good drama – and great *Doctor Who*...

Interview by DAVID BRYHER

DWM has come to West London on a sunny afternoon in July to meet Tom MacRae on the set of his new series, *Threesome*. From bright sunshine, we step into a pub that has been tricked out as a nightclub for today's filming: the windows are blacked out, disco lights glitter everywhere, the tables are packed with extras in their best clubbing clobber. The day-to-night jump is a bit discombobulating – but not to worry, as we're soon in the pub's beer garden to have a quiet chat about classic comedies, Twitter tragedies and just about everything in between...

Threesome – created, written and produced by Tom – is due to air on Comedy Central in the UK sometime this autumn. "It's like what AMC does with *Mad Men*, or HBO does with *The Sopranos*, to have a flagship series to represent the channel," Tom explains. The series stars Amy Huberman, Steven Wight and Emun Elliott (fresh from *Game of Thrones*) as a straight couple and their gay friend who have an ill-considered threesome which – whoops! – results in Amy's character Alice getting pregnant. Together, they become a thoroughly unconventional parenting set-up for their new baby.

"This is the first time I've written comedy," he adds. "I'm doing Steven Moffat's career the other way round. Started off on *Doctor Who*, now I'm doing relationship comedy."

Tom got his big writing break back in 2005, when he wrote *Rise of the Cybermen*/*The Age of Steel* for David Tennant's first series aboard the TARDIS. Since then, he has written episodes of *Casualty*, *Lewis* and *Agatha Christie's Marple*, and a series of books for children. Recently he was asked – by Steven Moffat, *Doctor Who*'s latest executive producer – to write a 'back-up' script for the series, one of a pool of episodes that could be rushed into production in case anything else fell through. But that script – for *The Girl Who Waited* – so impressed Steven that it soon found its way in front of the cameras.

In the years in between his two *Doctor Who* stories, Tom thinks he's learnt a thing or two.

"I look back now and I think I didn't really know what I was doing!" he laughs. "Russell [T Davies, Steven's predecessor] was the best person to learn from. With Steve now, I kind of do know what I'm doing, but it's useful to have someone as clever as him in the room. Who wouldn't want him there?"

Steven – writer of the award-winning sitcoms *Joking Apart* and *Coupling* – has also been a great help to Tom as he faced the challenge of writing his first comedy series.

"I've gone to him for quite a few bits of advice," Tom says. "This has been something I've been talking about doing for years. I remember, years back, before he was running *Doctor Who*, I went round to his one night and said, 'Show me the best episode of *Coupling*.' So, we watched it and I tried to figure out how to do comedy.

"It is the hardest thing to write," he continues. "It's really, really tough to write good comedy. Trying to come up with jokes that aren't all about cross-dressing and dicks – because you just go into this default setting of just being rude. But that's not funny. When you watch bad comedy, you see how easy it is to fall into knob gags and swearing. You know: if someone says 'f***' it's funny, it's shocking – but it's not. There's a very, very funny line in *Threesome* – and God bless Pauline McLynn [whom you may remember as Mrs Doyle from *Father Ted*], it's all down to her. She's playing a very proper mother, and she walks in and says to Alice, her daughter, 'What the *hell* – pardon my French – do you think you're f***ing playing at.' But it's not the swear word that's funny, it's the set up."

Tom admits that some of the experience of working on *Threesome* may have crept into his latest *Doctor Who* script. "I was writing this at the same time," he says. "*The Girl Who Waited*, although at its heart it's not funny at all, has got lots of humour in it. Draft by draft, Caroline [Henry, script editor] was saying, 'It's getting much funnier as it goes along...' I was learning all these tricks on *Threesome*. There's a great moment in *The Girl Who Waited*, one of those where it seemed an odd moment to have a laugh, but it was incredibly funny – Amy putting the glasses on, and Karen being a bit odd with it. An Eric Morecambe moment."

Having earlier watched Amy, Steven and Emun beautifully ad lib the ending to the scene in the bar, we ask Tom if he thinks it's more important, in a comedy, that actors can riff on the lines they're given or whether they should stick faithfully to the script.

"Sometimes the humour comes directly from the language," he explains. "Sometimes the language becomes very specific, like the famous line from Tony Hancock, *The Blood Donor*. He donates a pint of blood, and the very famous line [he says to the doctor] is 'A pint? That's very nearly an armful!' Galton and Simpson, who wrote that, went through 'A pint? That's not quite an armful' or 'that's almost an armful' – and in the end, 'very nearly' was just the funniest. So, sometimes, you have to get the language exactly right – but then, at other times, it's 'Pfft, just have fun!' It's just making the judgment on which way to go. ►

> ***"The Girl Who Waited*, although at its heart it's not funny at all, has got lots of humour in it."**

"When you write for certain artists," he adds, "you just know how they're going to play with it. With Matt Smith, I can hear him saying all the lines very clearly, and then when he does it, when he actually plays it, it'll end up being 50 per cent how I'd imagined it and 50 per cent completely different. He'll find something new to do, a new spin. He's really brilliant at finding ways of taking the language that's there – or finding something that *isn't* there in the text, just some little throwaway word – and he'll give it this great comedy or pathos. He's really good, he turns on a sixpence. He's amazing."

Matt may be great – but *The Girl Who Waited* is all about Amy Pond, played twice over by Karen Gillan.

"It's an exploration of Amy, of who she is," Tom says. "There have been various episodes, like *Day of the Moon*, where she's talking about 'stupid face' and we're not sure who she means – there have been various kind of tussles as to who she loves. And that's always going to be playing in the stories to an extent, because also that's part of the dynamic – the triptych between the three of them. She's at the heart of this triptych. She's often defined through that – but *The Girl Who Waited* is actually about her being on her own, not having either of them.

"The older Amy has got this real vulnerability," he adds. "She's very angry and very vulnerable, but then she starts to become more and more like the younger Amy. It's so much down to Karen. It's such a good performance. Once you've got her firing on all cylinders, the timey-wimey cleverness goes out of the window because you just want to see what she's going to say, how she's going to react."

Was there ever, we wonder, any thought of casting a different actor as the older Amy?

"From the start, obviously, we talked about that," Tom says. "There's a question of credibility. Basically, the story is about meeting someone you then have to say goodbye to. And if we had Famous Redhead Actress Number 1 as Old Amy, then there's a sense at the end of the story, when she dies, that we *know* we're never going to see her again. Whereas, if it's Karen in make-up – well, we know we're going to see Karen next week.

"Also, it depends on how good the make-up is going to be," he points out. "The make-up was absolutely brilliant. Neill Gorton [who designed the prosthetic make-up] is so fantastic, but it was actually the subtlety of it, how *little* he did, or seemed to do. It wasn't lines etched into her face; her forehead was quite smooth. It was more that he sort of built up certain areas. It wasn't a full face-mask, so it was clearly Karen. There was very subtle padding on her hips, just so she was a *little* frumpy, but still in shape. Karen had a voice coach, so she could lower her voice, and she held herself in a different posture.

"Now you see it," he adds, "you wonder how it could have been any other way. But in the very early days, when we were discussing it, there was a simple question: will this work? Will people fundamentally buy this? Or does it become an exercise in clever special effects? You sit and worry: is this just going to look panto? But Karen is so good. She could have done it with lines drawn on her face in marker pen, and you would have believed it."

"Karen could have done it with lines drawn on her face in marker pen, and you'd have believed it."

The script of the episode features a line that was cut from the finished version. In the final scene, as the Doctor sadly watches his companions pick up the pieces after their heart-rending meeting with the older Amy, he mutters to himself: "I can't keep doing this to them..."

"We never really thought we'd use the line anyway," Tom says. "I just put it there so, if the mood wasn't in the scene, if it wasn't hanging in the air, then it could be articulated. But you don't really need it. He looks at them and you can sort of read what he's thinking."

Nevertheless, with Amy and Rory's departure in the following episode, this is a significant moment for the Doctor and his friends. This is the instant we realise the fun can't last for ever, that being

Amy comes face to face with herself. Hasn't she aged well?

THE GIRL WHO WAITED FOR CLOSING TIME...

It's Tuesday, 15 March. At Upper Boat Studios, just outside Cardiff, Episodes 10 and 12 of the 2011 series of *Doctor Who* are double-banking – so while Matt Smith records *Closing Time* on a sound stage dressed as a Cyber-Ship, his co-stars Karen Gillan and Arthur Darvill film the Doctor-lite episode *The Girl Who Waited* on another Upper Boat sound stage. Of course, this didn't stop them creeping onto the Cyber-Ship to annoy Matt during a break in filming. Here's what happened...

KAREN GILLAN: "Hi, how are you?"
MATT SMITH: "How's it going?"
KAREN: "I've just come over to, you know, reunite myself."
MATT: "It's strange, isn't it? Filming on different sets."
KAREN: "Yeah, it's really strange. Everyone's been separated."
ARTHUR DARVILL: "[To **DWM**] The Doctor is in the TARDIS for most of Episode 10.
KAREN: "So he's basically talking to us through the... machinery... thing."
MATT: "What are you up to today, then?"
KAREN: "We're filming in a white room at the moment. It's all white. It's really good. So this is what's going on over here?"
MATT: "Yeah, the Cyber-Ship! It's proper exciting."
KAREN: "I haven't actually read this episode."
ARTHUR: "No, me neither."

Which episode is going to finish recording first?
MATT: "I don't think, if Karen's here, they're going to finish first.
KAREN: "What? Why?"
ARTHUR: "C'mon, Karen..."
KAREN: "Oh, cos I'm not over there?"
MATT: "[To **DWM**] Is this on record? Because if it's on record, I want to come in with some witty banter."
KAREN: "Your witty banter? We're waiting."
MATT: "Do you miss me, Kaz?"
KAREN: "A little bit."
MATT: "Have you been dreaming about me?"
KAREN: "No. You do not enter my dreams."

[Matt is called away]

Do you like Matt's new coat, Karen?
KAREN: "I do. Yeah. It's exciting that the Doctor's got a new coat – it's a swishy coat – although I do like the tweed. The tweed is his thing. I mean, hats are his thing as well, just... general... hats."

By being on this set, aren't you sabotaging Episode 10?
KAREN: "Oh no! I need to get back over there."

Or you could stay here and creep into the back of a shot.
KAREN: "Yeah! I'll just be there... like standing, not moving... just watching...

close to the Doctor is enough to tear a person's life apart.

"You can't really destroy someone's life more than have their baby turn out to be River Song, can you?" Tom says. "I can't think of anything worse that you could do - not that he deliberately sets out to do these things. It was always Amy's choice to go with him. It was always Rory's choice to go, too. And that's what happens when you hang around someone with that life."

Does 'the girl who waited' have an unhealthy, even dangerous, obsession with the Doctor?

"Well, sitting here," Tom says, glancing at the cast and crew pouring into the pub's garden for their lunch break, "on the set of a show about a girl with two men in her life, one she can have, one she can't... We all have complicated relationships with things. The idea that Cinderella meets Prince Charming and that's the happy ending - no, that's Day One. I cannot believe that anyone who's been in love with someone for, say, 50 years, at some point in a time that long, didn't have their head turned by someone else. Even if they then put that feeling to bed. The idea that we're monogamous in our hearts and souls is just not true. We all want more than one thing at the same time, we've all been in love with two people and thought, 'But they're both great, how do I pick?' It's an endless human dilemma.

"For it to be enacted on a sci-fi stage makes it seem as if the story is somehow fantastic. No, what's fantastic and crazy is that they go around in a blue box that's bigger on the inside. The idea that a married woman can have a special, close, slightly-touching-the-edges-of-naughtiness relationship with another guy... Watch any soap, walk down the street. That's actually really truthful. Whether it's dangerous or not is not what's interesting about it. What's interesting is that it's actually something that you see all the time. What's *dangerous* is that they then go off and fight Daleks. That's the dangerous bit."

The Doctor dismantles the equipment to help in his search for Amy.

Tom's recent involvement with *Doctor Who* has stretched beyond the bounds of the television screen. He also wrote the script for *The Crash of the Elysium*, which describes itself as "a live *Doctor Who* adventure for children." The interactive show - featuring recorded segments starring Matt Smith - was staged by theatre company Punchdrunk as part of this year's Manchester International Festival.

"This slightly predates my involvement in it," Tom explains, "but Felix Barrett, the creative director at Punchdrunk, sort of invented the show. He's the great, bombastic force behind Punchdrunk's success. He was looking to do a children's show. Punchdrunk had always been very much on the edges of things, and he fancied doing something that had a more mainstream appeal to it, although done in a very Punchdrunk way. And he thought of *Doctor Who* - which is obviously hugely popular with children - and so he and the producers at the Manchester International Festival then approached the BBC.

"They had various conversations with Piers [Wenger, *Doctor Who*'s executive producer and head of drama at BBC Wales at the time], who is a very big fan of Punchdrunk. It's a huge tribute to Piers that this happened at all, because many people in his position would have gone, 'Little theatre show? We've got the *Doctor Who* Experience, we've got the tour - why would we want this?' But he saw not only would this be brilliant, he saw it would be life-changing for the kids who go through it - they genuinely believe it's the best thing that's happened to them.

"So, having decided that it was going to happen," he continues, "they needed someone who could ►

I'd love to do that. But I need a drink. Where can I get one?"

ARTHUR: "What, like a beer?"

KAREN: "No. We're working."

ARTHUR: "A fruity drink? You wanted fruit punch earlier."

KAREN: "I want some now."

ARTHUR: "Go to the petrol station on the corner."

KAREN: "They won't let me."

ARTHUR: "Just go. I always go to the petrol station."

KAREN: "You don't!"

ARTHUR: "I do. They sell sweets in there."

KAREN: "What, during filming? How do you even manage to get away?"

ARTHUR: "I put a bag over my head."

KAREN: "Do you get in a car?"

ARTHUR: "Get in a car? It's a two-minute walk!"

KAREN: "Well, you know, you need to be quick in these situations."

[Ever the gentleman, Arthur heads off to grab Karen a drink]

Episode 10 is the one where you're made up as a 57-year-old woman, right?

KAREN: "Yes!"

When I read the script, I presumed it was going to be another actress playing the older Amy.

KAREN: "They were talking about getting in an older actress, and I was, like, 'Please let me do it.' I thought, I really, really want to play the 57-year-old version of Amy. I really just feel like I know Amy. So they gave me a prosthetics test, and it actually looked convincing on camera, so they were, like, 'OK, then. All right, let's do this.' And then I had to work out how to play a 57-year-old, which involved a lot of work. I worked really hard on that."

It must be a hard one to pitch. It'd be easier, I imagine, to play someone in their 70s or 80s.

KAREN: "Yes, 57 is neither here nor there. Like, your voice isn't going to be completely transformed; it's just going to be ever so slightly different. I went to a voice coach, and I went to a movement coach. I found out exactly what happens to the voice by the time you get to 57. It lowers in the register slightly. We talked about everything. I mean, we talked about the menopause. Also, in terms of what happens in the story, how that would physically affect her. Even, not interacting with any other humans. After a while, do you start to sound quite robotic, if that's all you've listened to for 36 years? She could be quite devoid of emotion. That was something to take on board. She fights robots, and she's a survivor, so we wanted her to be quite ninja. Not ninja. What are they called? Samurai warriors. With the gracefulness. We wanted to get that in there."

And what was your reaction to seeing yourself in the prosthetic?

KAREN: "It's really scary. It was really freaky seeing myself for the first time. It was one of the freakiest things ever. Urghhh."

MATT: "[Calling over] Shut up, Karen, no-one cares!"

KAREN: "Nobody cares about YOU! Everyone's glad to see me over here."

[Five minutes later, and Arthur is back. But something odd is happening – the conversation has turned to tapeworms.]

ARTHUR: "Karen said earlier that she wants to make a documentary about tapeworms."

KAREN: "Yes! I do! Because it's fascinating! A worm lives inside you and eats your food. Like, what? I just want to do a documentary about them, how it occurs –"

ARTHUR: "On your documentary, you'd have to take one."

KAREN: "Yeah, I'd take a tapeworm. I'd put myself through it."

ARTHUR: "Would you have your poo examined?"

KAREN: "Yeah, I'd, like, film that myself, because I don't want –"

ARTHUR: "You'd want to make sure you got the angle right."

KAREN: "Yeah."

BBC Four would commission that.

ARTHUR: "Absolutely! If you did it really seriously –"

KAREN: "Yeah, no, but I want to do a serious documentary, not, like, a funny one."

ARTHUR: "Can the tapeworm speak?"

KAREN: "No! I'd want people to take me seriously as an investigative naturalist."

ARTHUR: "You are quite curious, aren't you, actually?"

KAREN: "Well, how do you even get tapeworms? How? See, these are the questions that will be answered. Nobody knows. The world needs this. *Karen Does Tapeworm*!"

Matt, Karen and Arthur were talking to Benjamin Cook

understand the show and work well in the crazy multiverse of Punchdrunk, and they approached me. Piers asked me to do it, and I said yes straight away – because Punchdrunk is fantastic. I met up with Felix, he and I hit it off hugely, and it's been me and him locked in one café or another ever since. He's wonderful, absolutely brilliant to work with. It was a really inspiring collaboration, and I had a fantastic time on it. We're hopefully going to do another – non-*Doctor Who*, non-BBC – show together soon."

But before Tom moves on to new projects, the Elysium is set to crash once more next year, as part of the cultural festival which will run alongside the London 2012 Olympic Games.

"It will definitely be back next year – *definitely* definitely – but it's just a question of where," Tom says. "It's an expensive show to set up, because it's all purpose-built. We have to turn up, like a fairground, and assemble it there."

In fact, Tom hints that London might not be the only place that's going to be treated to Punchdrunk's hit show...

"The practicalities of where we take it are that we'll have to assemble slightly different versions to account for different sites," he explains. "Little things like drainage. You know, you don't normally worry about that in a theatrical production. Is there a hill? It's got to be flat. Is there power? There's all these practicalities. It may be that we slightly rejig it for each destination."

If you want to keep as up to date as possible on news about *The Crash of the Elysium*, along with Tom's other work, you could do far worse than follow him on Twitter. It may be the social network sensation that's a-sweeping the nation, but it took *@tommacwriter* a little time to sign up for the service. In fact, he dipped his toes into the Twitterverse just two days ago...

"The day before yesterday," he confirms, "the publicist for this show took me to a café and showed me how to use Twitter. Like an adult teaches a very young child how *not* to eat the crayons. 'You put them in your hand – no, not your mouth. No, *not* your mouth, *in your hand*.' Then I went on to the site, got very, very confused, and then got very angry at it. My best friend, who is a huge Twitter addict, then spent an hour on the phone, explaining it to me and talking me down.

"Yes, I got *very* angry with Twitter," he laughs. "I didn't understand how it wasn't like Facebook, which I can do. I can *do* Facebook. But I sort of figured it out – and then yesterday, Russell Tovey, who is one of my best friends, said hello to me on Twitter and then I've suddenly got 200 of his followers! And then I came up with what I thought was a rather clever game: if I got up to 500, then I'll give my followers a little teaser about the episode. Not a spoiler. Hate spoilers, love teasers. Then, I said, if I got to 1000, I'll do another. And I did. I said, if I get to 2000 by the end of the day, I will give you a quote – and lo and behold, I did.

"As the deadline loomed, there was one woman saying, 'My husband is out playing golf, I'm calling him now and telling him to befriend you!' No, not befriend – that's Facebook. They have to *follow* you. So patronising. 'Follow you', like I'm some sort of messianic figure."

And from little acorns, mighty oaks may grow. We point out to Tom that he should be aiming for Steven Moffat's follower numbers (over 150,000) or even fellow writer Neil Gaiman's (over 1.6 million). If he wants to get the MacRae 'brand' out there, we reckon, that's the way to go...

"It depends what you're doing as well," he points out. "I've got 2000 people, which in the grand scheme of *Doctor Who* – a show that gets seven, eight, nine million viewers – is nothing. But I've just done a stage show where we would get through a few thousand people a day. Suddenly, 2000 people seems like a lot. Or for books, my kids' books – now 2000 people know I've got a new book out. The circulation's not very big on these things, so suddenly that's a lot. And also, they're just really nice people. It's good to have that enthusiasm of people who just want to know what's going on."

It's only been two days, but surely Tom has already seen the dark underbelly of Twitter? Those 'fans' who lash out at the series' creators, with only the slightest provocation...

"Well, I had one," he sighs. "Russell Tovey said to me, 'They think you're not real.' They'll write anything, and rules of engagement and politeness – which we all have, as British people, drilled into us – go out of the window. Suddenly people think, 'Ooh, we don't have to do that, we're anonymous.' But when you respond to them, suddenly they're like, 'Oh, but he's real!' And then they become like normal, decent, civilised human beings. They say 'I didn't like that', rather than, 'You are s***'. That's what this one guy put: 'Tom MacRae is a s*** writer and he's one of the people who f***ed up the show.' I just said, 'I'm sorry you think that.' And then he came back with a perfectly decent response: 'I just don't like the series anymore.' Which is fine – no-one has to."

We talk for a while about how *Doctor Who* has changed in the years since it has returned to our screens. Tom's two stories are five years apart, but for all the behind-the-scenes changes in that time, he is more surprised at changes closer to home...

"You say *Doctor Who*'s changed a bit, well I've changed almost entirely," he says. "I learnt everything that I've later relied on in *Doctor Who*. It was always very difficult for me when I started writing it. I knew the show as the show that I remembered from when I was a kid. So, I wrote this show that I thought was the show that I remembered. And, as you do when you're a kid, you sort of miss the lightness in things, you see things as quite serious. Like [1980s kids' cartoon] *Bananaman* – for years, I didn't realise it was a spoof! I thought he was a proper superhero, because I was six and that's what he seemed to be. I remembered stories like *Paradise Towers* and *Battlefield*. I remember watching them like kids would see *Lord of the Rings* today – like these are really serious, exciting, dark stories. Of course, you look back on them and they're not at all. But my memory was that, so when I started writing the Cybermen episodes, I was trying to write them as some sort of Tim Burton story. It was Russell who said, 'Well, that's not what it is, if you look at what it *actually* is.' So, I'd sort of misremembered it.

"In the years whilst I've been away," he continues, "I've met lots of *Doctor Who* fans and I've been to conventions and I get lots of letters from kids... That look you see on people's faces when they ask what you do and you say, 'I write *Doctor Who*' – and they smile. I've met so many wonderful fans, I do have a sense that I owe them everything I've got, really, so *The Girl Who Waited* was my love letter back to them. I really worked my arse off to create what is, without doubt, the best single drama I've ever written. Just to be clear, it's not the best single drama ever written, I'm not saying that – but it's the best thing *I've* ever done. And I say that, I hope, without arrogance."

Tom's respect for the fans of the show is evident, and he thinks that fandom is a two-way street. After all, you only get the fans you deserve...

"*Doctor Who* is the greatest show in the galaxy, so obviously therefore it deserves the best fans in the universe. If you write something you don't think is the best you could ever possibly do, that's an insult to those fans. If you think they'll put up with your second best, your third best, the thing you just did because you knew you had to get it done, the holiday was starting, it was the deadline, so you rushed it in – *that* is the greatest arrogance in the world. Everyone who works on this show should – and does – treat it as the greatest privilege you could have, and I've never worked harder than on this. Even *Threesome* has been easier in comparison. I've put so much pressure on myself, because these people have given me everything and this is my chance to do something from the heart that I hope people will love.

"These fans, these are the people who kept it going for 16 years," he says. "We wouldn't have a show without Russell – but equally, we wouldn't have Russell without them. My experience of *Doctor Who* fans – and having just done a live show, I met 25 of them every 20 minutes for three weeks – I didn't meet anyone who didn't have anything other than absolute love for it. They're the nicest people in the world."

"*Doctor Who* is the greatest show in the galaxy, so it deserves the best fans in the universe..."

POLICE
JOHN AMBULANCE

Poor Amy! Locked out, after all those years of waiting. Blub!

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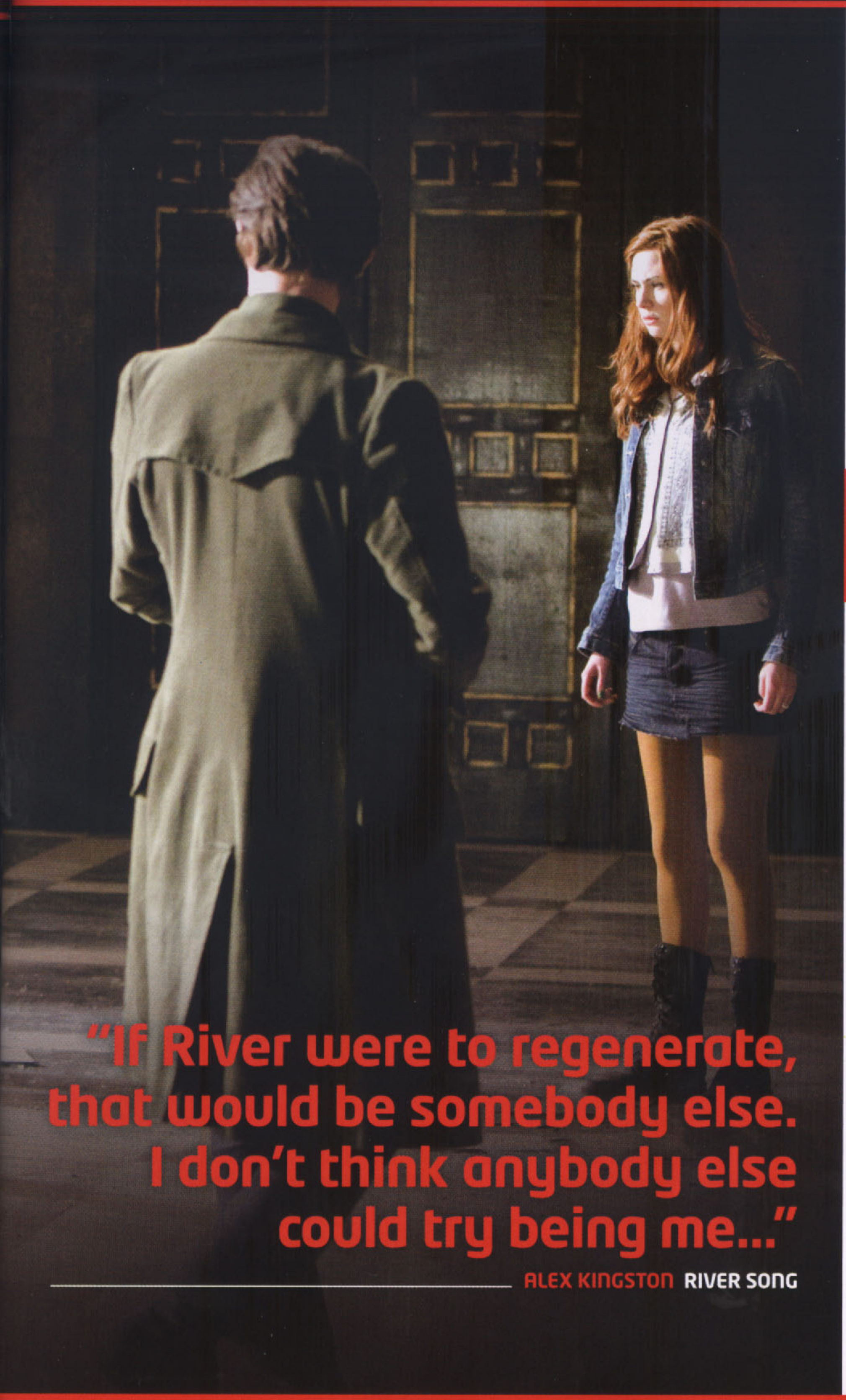
REGENERATE AND CARRY ON

Join us as we travel back in time to Nazi Germany for a landmark moment in the history of one of *Doctor Who*'s most irrepressible creations. Alex Kingston invites **DWM** to watch her breathe the first breath of the River Song we all know and love...

Feature by BENJAMIN COOK



"If River were to regenerate, that would be somebody else. I don't think anybody else could try being me..."

ALEX KINGSTON **RIVER SONG**

Is she trying to seduce us?

Wednesday, 6 April 2011. **DWM** is being given the grand tour of the Reich Chancellery, circa 1938, by someone who should know a thing or two about history: a professor of archaeology, no less. Well, not yet. But one day. Give her time. After all, Melody Pond – *aka* actress Alex Kingston – has only just regenerated.

"It's taken two or three days to film, actually, because it's a very big scene, driven by the Doctor and River," says Alex of her post-regenerative, Mr-and-Mrs-Who wrangle with Matt Smith's Time Lord, in Hitler's trashed office. (The TARDIS is wedged in a wall at one end, having collided with the Chancellery in what might best be described as a temporal grace malfunction.)

"This set is so big," continues Alex. "We have a lot of space to move around in, and it does feel quite theatrical in a really fun way. It's almost like an act in a play, with this incredible quickfire banter between the two of them. There's some fabulous stuff, and all these wonderful red herrings that Steven [Moffat, *Doctor Who* showrunner and the writer of this episode, called *Let's Kill Hitler*] drops in – so she says, 'Hello, Benjamin,' and there's the shot from under the legs, alluding she's like Mrs Robinson. 'Oh my God, they've taken that moment from *The Graduate*!' It's very, very cheeky."

"The downside of a more arc-based season that everyone brings up," Steven tells **DWM**, "is that the ordinary audience could be completely lost and flock away – but that just hasn't happened. As I've said in **DWM** before, we have to stop pretending that ten million people don't watch the show every week, on TV, on iPlayer... People watch *Doctor Who*, and talk about it. Minor plot lines are discussed in the pages of tabloids. You'll read tabloid articles about who River is, or what Madame Kovarian is up to, or when exactly Silence will fall..."

Will we encounter further incarnations of Melody/River in future episodes? Or is that it now that La Song has donated her regeneration cycle to a top-and-tailed Doctor? ►

A RIVER RUNS THROUGH IT...

We try to untangle River Song's topsy-turvy timeline from birth to death...

A Good Man Goes to War

On the asteroid Demons Run in the fifty-second century, Melody Pond is born to Amy Pond and Rory Williams. She is named after Mels, her parents' best friend from childhood. Amy is being held captive by the mysterious Madame Kovarian, who takes baby Melody from her mother to raise as a weapon to kill the Doctor.

The Impossible Astronaut

Now a little girl, and encased in an Apollo 11 spacesuit that has been upgraded – by a religious order called the Silence – with alien life-support systems, Melody ends up in the Silents' warehouse base in Florida, 1969, from where she makes phone calls to President Nixon in the Oval Office, begging for his help. It's in this warehouse that Melody first encounters the Doctor (at their Demons Run meeting, baby Melody was a Ganger duplicate), albeit briefly, as Amy unwittingly tries to shoot her daughter in the face. But misses.

Day of the Moon

Later in 1969, Melody encounters her mother again, in an abandoned children's home (where, bafflingly, framed photographs of Amy with baby Melody are left). When

Silents arrive, Melody escapes the spacesuit and flees. Six months later, in a 1970 New York City backstreet, a dying Melody regenerates into a toddler. This is River's 'Mels' incarnation. ►

Melody corners the Doctor for a deadly snog.

◄ "The Doctor's only supposed to be able to regenerate 12 times, isn't he?" considers Alex, now seated in Hitler's chair, her black knee-high boots resting on the Führer's desk (this is just the way our Chancellery tour has gone, okay?), "although now that I've given all of my regenerative powers to the Doctor...? If River were to regenerate into somebody else, potentially that would be somebody else in the same way that the Tenth and Eleventh Doctors are different people. I don't think anybody else could try being me, and I'm not sure I'd want them to try. That would be impossible. But this is Steven we're talking about," she laughs, "so who knows?"

"Hold the work," requests Steffan Morris, the First Assistant Director. "Can we cut the chatter, please?"

It's half an hour later now, and Alex is standing at Hitler's office window. She's about to jump out of it, towards a green screen that will, come transmission, be replaced with 1930s Berlin. "When you step out, don't swing your hands," Richard Senior, the director, advises Alex. "It's classier, I think. Guys, can we direct the wind machine more at Alex's hair," he says to the special effects team, "and less at the curtain, if possible, please?"

"What an exit! I like that," exclaims Matt when this shot is in the can. He's been watching from behind the camera, the Eleventh Doctor's new green coat folded over his arm. ("It's so hot," he says of the jacket.) Behind him, Karen Gillan, who plays Amy Pond, is making small talk with a man in Nazi uniform. This is Zimmerman actor Philip Rham. He's pointing out that her red hair clashes with the swastika flags hanging in Hitler's office. He's right.

Soon, it's Matt's turn to join in the fun. He's about to be poisoned by River. Matt wants to stay on his feet, rather than falling down. "Is that okay?" he asks Richard. "I don't want to screw you up, man. I could do it on my knees, but I just feel a bit more dramatic standing up." On the take, he drops his sonic screwdriver. He groans. "It's been fine all year - hasn't been dropped all series."

> **"River is genuinely exhilarating. She's one of the most exciting characters I've ever played..."**
>
> **ALEX KINGSTON** **RIVER SONG**

"Oh c'mon," laughs Karen. "How many sonic screwdrivers have you gone through? Five?"

"It's incredibly welcoming whenever I come back to do another episode of *Doctor Who*," Alex tells **DWM**. "The longer they're on the show, the more confident Matt, Karen and Arthur [Darvill, who plays Rory] become as actors, and the more confident they become of who the characters are. You can see all of them relaxing and enjoying what they're doing..."

After lunch, the team relocates to a hospital room set on the sound stage next door. This isn't just any hospital. This is "the greatest hospital in the universe," according to the Doctor. River will be looked after by the Sisters of the Infinite Schism, which sounds like a European post-pop punk rock band - but isn't, apparently. "It's quite a nice little moment," comments Tim Palmer, director of photography, "where Karen masks Matt completely,

◄ Let's Kill Hitler

Now a young child again (at least in appearance), Mels is living in the English village of Leadworth, in the mid 1990s, where she befriends her parents as children, even playing matchmaker between them. Meanwhile, Mels dreams of marrying – and killing, presumably – Amy's childhood hero, the 'raggedy Doctor'. In 2011, a grown-up Mels tracks down the Doctor to a Leadworth cornfield, and forces her way into his TARDIS, escaping to 1938 Berlin, where she is accidentally shot by Adolf Hitler, and regenerates into the woman we more readily recognise as River Song. Acting on her conditioning as an infant, she tries to assassinate the Doctor... but ultimately sacrifices her powers of regeneration to keep him alive. The Doctor takes Melody/River to "the greatest hospital in the universe," in the fifty-second century, and gives her a TARDIS-shaped diary. In 5123, she applies to study archaeology at Luna University. Later still, she is imprisoned in the Stormcage Containment Facility for murdering "a very good man," which the Doctor discovers – from the Teselecta data records, in *Let's Kill Hitler* – is *him*. (We know that the Doctor dies at the hands of the astronaut in Utah, at Lake Silencio, in April 2011, so are we to presume it's River in the spacesuit?)

The Wedding of River Song

Ssh, spoilers!

A Good Man Goes to War (again)

River breaks out of Stormcage regularly, to join the Doctor on adventures. (These include their venture to Easter Island, and an encounter with Jim the Fish.) When Rory visits her at Stormcage in the fifty-second century, she has just returned from the last Winter Frost Fair in London in 1814, where

Mels gets a roomful of people to strip at gunpoint. Only 10 minutes into her new body and she's already hit her stride...

then she leans forward to reveal Matt standing by the bed."

"So Matt isn't there at the top of the scene," clarifies Richard, "but he will appear some time before his dialogue starts. This is the first time we see the Doctor fully functional after he 'dies' [in Berlin, in the previous scene], so it's a big moment."

"I like him leaning in," says Matt. "It's a classic Doctor thing."

River is laid up in the hospital bed. "He said no-one could save him," she says, smiling. "He must have known I could."

"Him saying that, in that moment, is confirmation that you did the right thing," Richard tells Alex, "so that smile can be bigger. And does that book fit in your pocket, Matt?" This is the TARDIS-shaped diary, the Doctor's gift to River.

"No, but I can cheat and put it under my armpit?"

"Don't if it's uncomfortable."

"No, no, it's fine."

DWM wonders how Alex usually prepares for an acting role, and how playing River differs – piecing together her background piece by piece, episode by episode?

"Usually, you create a backstory," answers Alex. "You might have some rehearsal time, to explore the character further. You talk about the relationships that your character has with other characters in the piece. You build up a solid idea, a three-dimensional personality that you then bring to life... But River is different. All one can do with River is be in the moment, and deliver what one is given at that moment."

Is that hard?

"It's genuinely exhilarating. She's one of the most exciting characters I've ever played."

Does Alex worry about being typecast as River?

"I don't think I would be from this, because I'm not a regular. I'm just a recurring. I just drop in. I've been lucky enough to play some really fabulous roles, and they've always been fairly strong women. In a funny sort of way, Dr Corday on *ER* [whom Alex played from 1997 to 2004] has taken quite a while to shake off, but *Doctor Who* has shown, more than anything, that I can play characters that are actually quite fun and sparky.

"Even though *ER* was such a huge show, I feel as though there was less attention on me than there is at the moment. That could be because I wasn't living in England; I was busy working on the show in America, and you're in that bubble, working hard, not coming into contact with fans very much. It was more controlled, in a way. There would be officials attached to *ER* who would make sure that we weren't hounded too much. The *Doctor Who* fans are extraordinary in their tenacity, and their determination to get an autograph. Or ten! That would never happen with *ER*. You'd sign a picture of yourself once, and that's it. It's amazing how you see the same faces over and over again."

The newly-regenerated Melody Pond tries on a new frock for size.

River's on-screen mother, otherwise known as Karen, has been eavesdropping on our conversation. "People are very protective," she chips in. "They feel like the character is theirs –"

"– which we want them to feel," points out Alex.

"Yes, that makes me really happy. I feel like that about Elvis. I feel like he's mine." Karen laughs, "That's because he's *so good* at connecting. In terms of dealing with people, it's fine. They come up to me, they say they enjoy the show, they ask for a photo, and then that's it. I don't see that as a massive issue." ►

DEAR DOCTOR SONG...

On a Saturday evening in mid July 2011, in Alex's dressing room at Covent Garden's Donmar Warehouse, where she's making her London theatre comeback as Lady Milford in a new version of Schiller's 1784 political drama *Luise Miller*, **DWM** asks Alex whether the fans who turn up at the stage door are reacting any differently to her now that the truth has finally been told – River Song is Amy and Rory's daughter.

"I've only received kind comments," she claims. "Everyone has been so nice; some surprised, but most excited. Most fans were ready, I think, to expect the unexpected."

Alex must receive some strange requests from fans, too. On set in the Reich Chancellery, Alex told **DWM** that *Doctor Who* fans are "extraordinary in their tenacity."

"Oh yes," she says, "there have been some rather frank letters. Hang on, I've got some of them over here –" A dozen or so are pinned to Alex's dressing room wall. She takes down a couple of letters to show **DWM**.

Rodney writes: 'I saw you naked in a TV promo. Are you appearing in a blue movie? Also, I like your hair. When I find myself an Asian wife, I'm going to make her hair look just like yours.' Blimey, Alex. Did you write back?

"I haven't yet," she smiles, handing me another. "You've got to read this one."

Michael has written to say that that he's sent three messages to Alex, but has never got a reply. ("Well, the photos that he's sent in the past haven't been appropriate for me to sign and send back.") 'Sorry if any photos I've put in are wrong,' Michael writes, 'but I'm trying to do everything while my wife is asleep.' Oh dear. This has taken a rather sinister turn. Michael concludes: 'Sorry if any of the photos offend, but they are the best I can get. If you have any better ones, I'd be very grateful for them.'

"I'll send back a generic photo, signed," confirms Alex. "That should put an end to it. You have to be a *little* wary."

The cast of *Luise Miller*.

© REX

the Doctor took her for her birthday. Shortly afterwards, she travels to meet the Doctor, Amy and Rory at the end of the battle of Demons Run, where she reveals that she is Amy and Rory's daughter.

The Impossible Astronaut/Day of the Moon (again)

River escapes Stormcage to meet her parents and the Eleventh Doctor in Utah, April 2011, for a picnic at Lake Silencio, upon invitation from the Doctor – who is killed by the astronaut. His body is cremated. But then another, younger version of the Eleventh Doctor turns up, and River travels with him to America in 1969, to help him defeat the Silence, nearly encountering her past self in the process. Afterwards, the Doctor returns River to Stormcage, where they share their – from his perspective – first kiss.

The Pandorica Opens

With a little help from the TARDIS, British wartime Prime Minister Winston Churchill phones River in 5145, to warn her of a prophecy that the TARDIS will explode. She escapes Stormcage (again), blackmails a vortex manipulator off blue-skinned black marketeer Dorium Maldovar, and travels to Earth's Roman era, where she catches up with the Doctor and Amy. They ride to Stonehenge, where they discover the Pandorica (a prison box intended for the Doctor) and a signal summoning an alliance of monsters – so the Doctor sends River to fetch his TARDIS. But the TARDIS returns River to her mother's house in Leadworth, in June 2010, and then traps her in a time loop inside the TARDIS in the first moments of its explosion...

The Big Bang

The Doctor uses River's vortex manipulator to rescue her from the time loop. He brings her to Britain's National Museum in 1996, where she meets up with her parents and the Doctor, forces a stone Dalek to beg for mercy (then kills it), and watches the Doctor pilot the Pandorica into the exploding TARDIS, resetting the universe and erasing himself from history. On her parents' ►

Arthur, Matt and Karen are now "more confident than ever," says Alex Kingston.

◄ You can't ever switch it off, though... can you?

"It's easy when you're not filming," says Alex, "but I guess it's harder for Karen, Arthur and Matt, who are here for eight or nine months at a time."

"When you're doing it, it's impossible to switch off from," agrees Karen. "Your life is just revolving around *Doctor Who* completely. There's no spare time in the evenings, because you're learning your lines."

"Ah, so many lines," smiles Alex. **DWM** is beginning to feel we're intruding on a mother-and-daughter 'moment', so retreats to yet another sound stage, where Matt is shooting some pick-ups for the previous episode, *A Good Man Goes to War*...

> "Your life just revolves around *Doctor Who* completely. You have no spare time..."
>
> **KAREN GILLAN** AMY POND

A cloaked Doctor yank back his Headless Monk hood, and asks Colonel Manton and the assembled Cleric soldiers at Demons Run whether they're "surprised?" (It's a close-up on Matt, so no other actors are needed.) "The reason for doing this," says producer Marcus Wilson, "is to get a really big, meaty shot. We didn't quite have the right coverage before."

"Can we do a few on the bounce?" Matt asks Marcus.

"We'll just keep running until we're happy," agrees Steffan.

Matt tries delivering the line every which way (Take. "Surprised?" Take. "SURPRISED!!!" Take. "*Surprised?*"), but it takes a while before he's satisfied. "I've got to watch it being, like, 'Hiyaaa!'" he laughs.

"We can just about see you, Matt, under your hood," Marcus points out, several takes later.

"Oh sod it, okay. As I'm turning, you're catching me?"

"Yeah. Your hair is poking out."

Presently, Alex – now out of her hospital gown and in her own clothes (Matt: "You were discharged from hospital quick!") – sneaks onto this small strip of Demons Run. "How's it going?" she asks.

"It's all about the hair," sighs Matt. "Surprised?"

"Beautiful," she concludes. **DWM**

CAPTAIN JACK, DOCTOR SONG... AND DALEKS?

While we're on the subject of World War Two (well, *almost* – 1938 is pretty close)... in **DWM** 437, John Barrowman said how much he'd love to return to *Doctor Who* as Captain Jack. Any chance, Steven? A few issues earlier, the showrunner admitted to having made vague plans, at one stage, for an episode involving River, Jack, and the Doctor's daughter Jenny. "I've no rule against bringing back Jack," confirms Steven Moffat today, "or pairing him with River. It's entirely possible. I was the first person to write Jack in *Doctor Who*, so I'd be very happy for him to show up. But it's driven by the same thing as ever, which is – do we have a good story?"

And do you?

"Right now? No. I thought about him being one of the people that makes a surprise appearance in *A Good Man Goes to War*, but John was busy in America at the time [making *Torchwood: Miracle Day*], so he couldn't do it. Russell [T Davies, former *Doctor Who* showrunner] was asked about it recently, and said he thought that maybe Jack and River are covering the same thing, but then he said, 'Actually, wouldn't it be funny if they met?' It's certainly still a possibility. One of the dangers of recurring enemies and characters is, the only exciting bit is when they walk through the door. After that, they're just... back. Daleks in *Doctor Who* – so what? What are you going to do with them?"

That's a point. When *are* the Daleks coming back, Steven? Is it conceivable that there could be a 50th anniversary year in which Daleks *don't* appear?

"It's conceivable," he says, "but I *would* like to do a really belting Dalek story. As you know, I never said that we're axing the Daleks altogether. Don't believe everything you read. I have no intention of eliminating the Daleks from *Doctor Who*, because the kids miss them. I just said that they're not coming back in 2011. And even then, er..." He resists saying more, for fear of spoilers.

What would make a 'really belting Dalek story', then?

"Uh, I think... bigger and louder. Yeah. The Daleks are not subtle."

Especially now.

Steven smiles. "The one that I think would be good is... the Doctor, for whatever reason, on the planet of the Daleks. It's like going to see the Romans in Rome."

The very first Dalek story, in 1963/64, cracked it, really.

"Yeah, I'd quite like to have a look at that, because that would be quite cool, to have a Dalek city and have them trundle about. The most wanted Dalek enemy in history, and he's surrounded by all kinds of Daleks, not just the ones we normally see. Loads of stuff going on, with lots and lots of them. That would be quite exciting. But that's as far as I've got."

◄ wedding day, in 2010, River delivers a gift for her daughter: her (now blank) TARDIS-shaped diary, which prompts Amy to remember the Doctor back into existence.

The Time of Angels/ Flesh and Stone

Back in Stormcage, this time in the fifty-first century (and why not?), River is recruited by the Church (the faith-based military organisation that helped kidnap Melody Pond as a baby) for a covert mission, to earn her pardon: infiltrate the *Byzantium* starliner, which is carrying a Weeping Angel in its vault. Before the *Byzantium* crashes onto Alfava Metraxis, the Doctor rescues River – and he, she and Amy assist the Clerics in

capturing the Angel from the crashed starliner, and defeating an army of Angels in Alfava Metraxis' Maze of the Dead'.

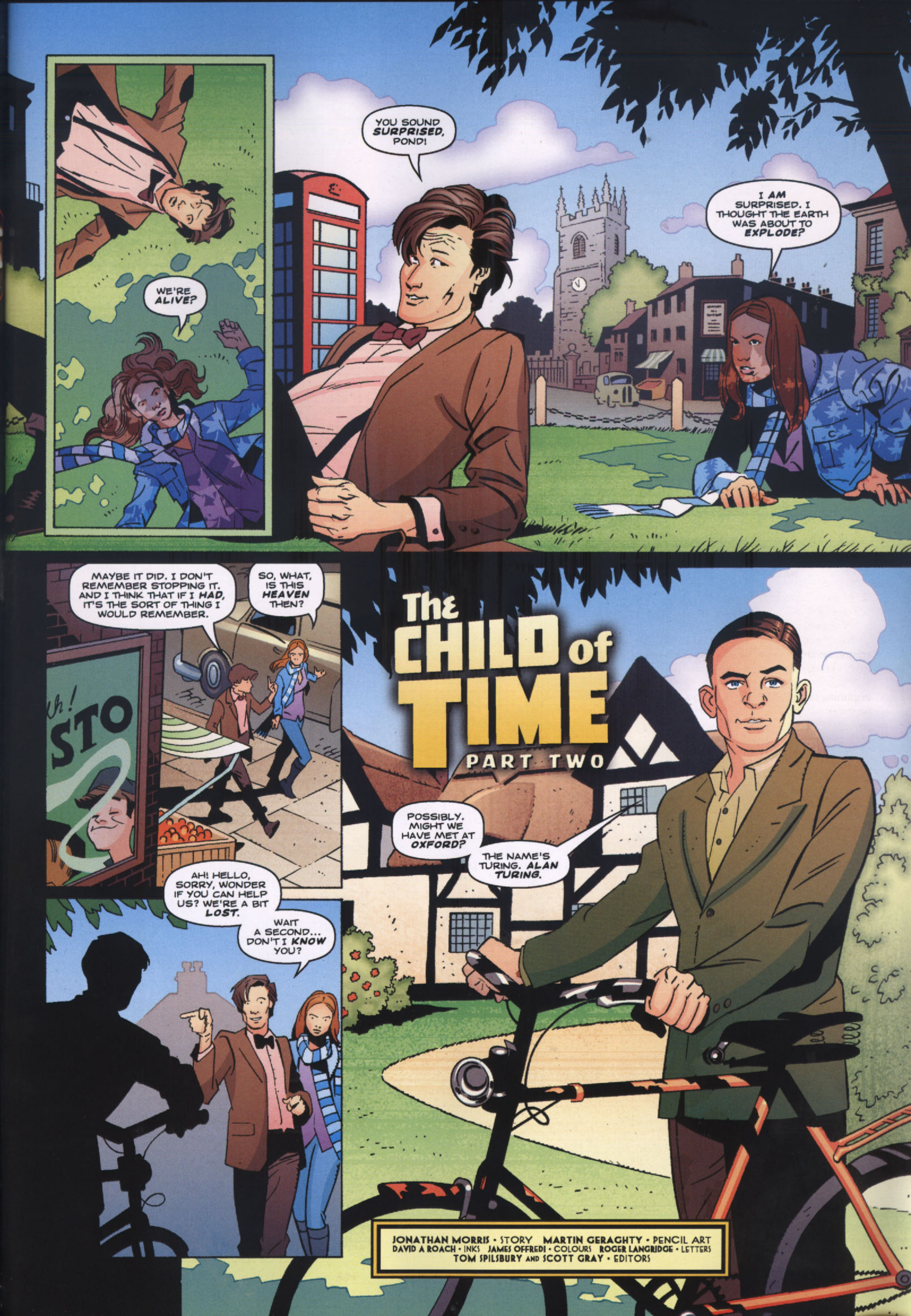
The Wedding of River Song (again)

More spoilers!

Silence in the Library/ Forest of the Dead

River, now pardoned (and a graduated professor of archaeology), is hired to lead an exhibition to the planet-sized Library, which has lain empty for a century, since the carnivorous Vashta Nerada invaded. River summons the Doctor via the psychic paper, but his earlier, tenth incarnation turns up instead. River 'dies' in the Library, sacrificing herself in place of the Doctor to save Donna Noble and the 4,022 people trapped in the Library computer... but the Doctor sort of saves River by uploading her into a virtual reality contained within The Library's data core, where she can live out her days with her archaeology mates and two virtual children.

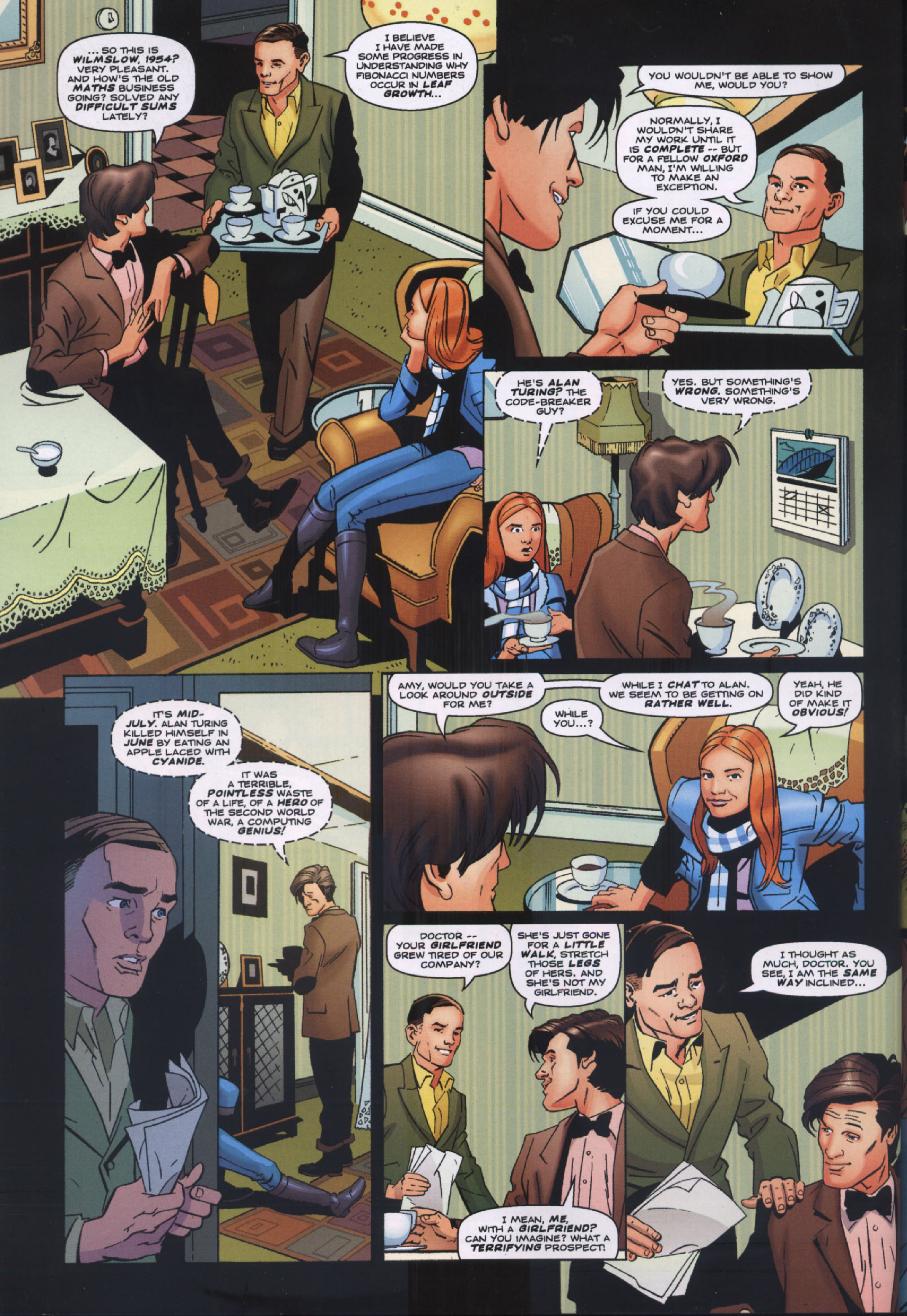
THE END.

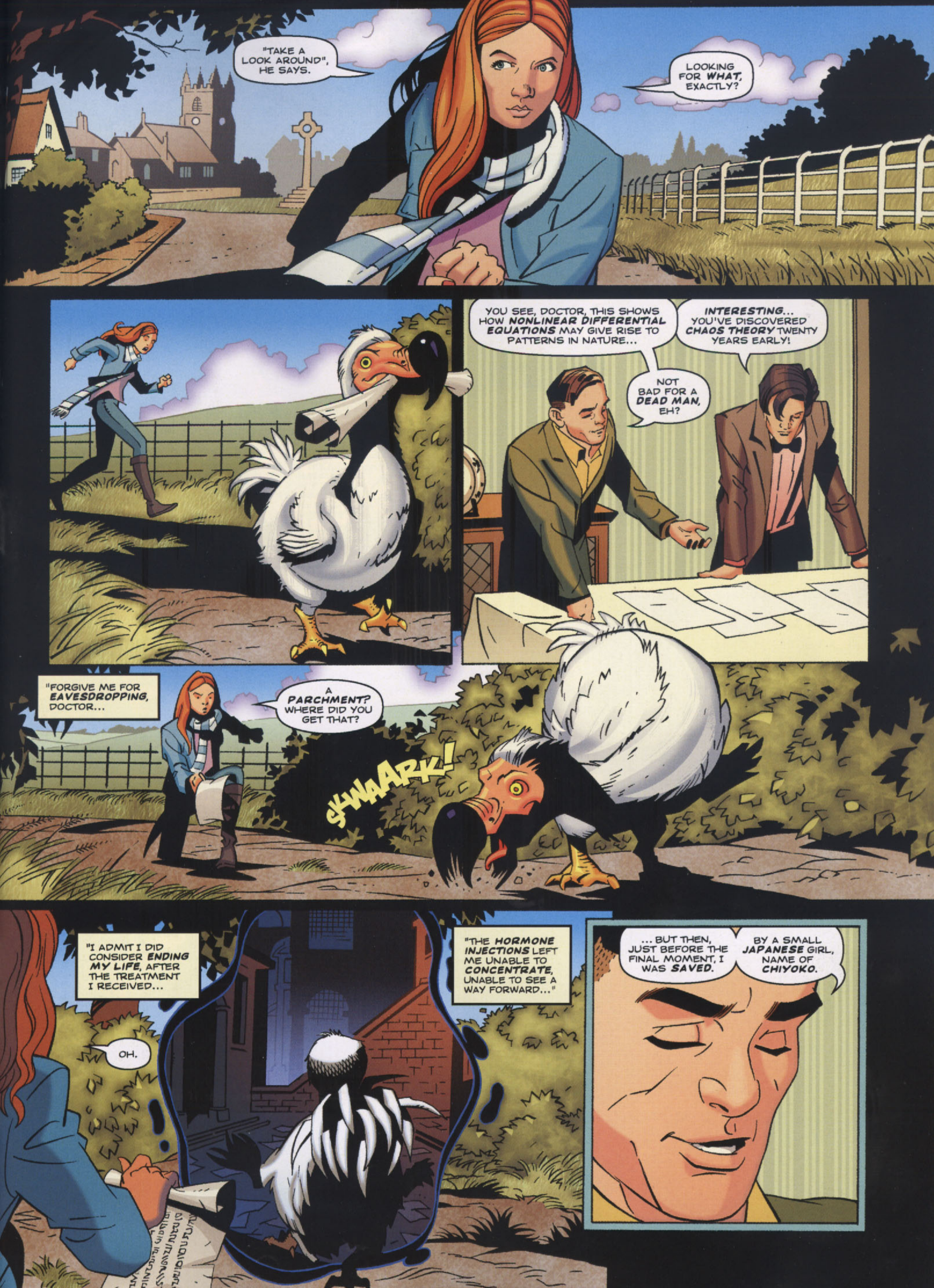

WE'RE ALIVE?
YOU SOUND SURPRISED, POND!
I AM SURPRISED. I THOUGHT THE EARTH WAS ABOUT TO EXPLODE?
MAYBE IT DID. I DON'T REMEMBER STOPPING IT. AND I THINK THAT IF I HAD, IT'S THE SORT OF THING I WOULD REMEMBER.
SO, WHAT, IS THIS HEAVEN THEN?
STO
AH! HELLO, SORRY, WONDER IF YOU CAN HELP US? WE'RE A BIT LOST.
WAIT A SECOND... DON'T I KNOW YOU?
POSSIBLY. MIGHT WE HAVE MET AT OXFORD?
THE NAME'S TURING. ALAN TURING.

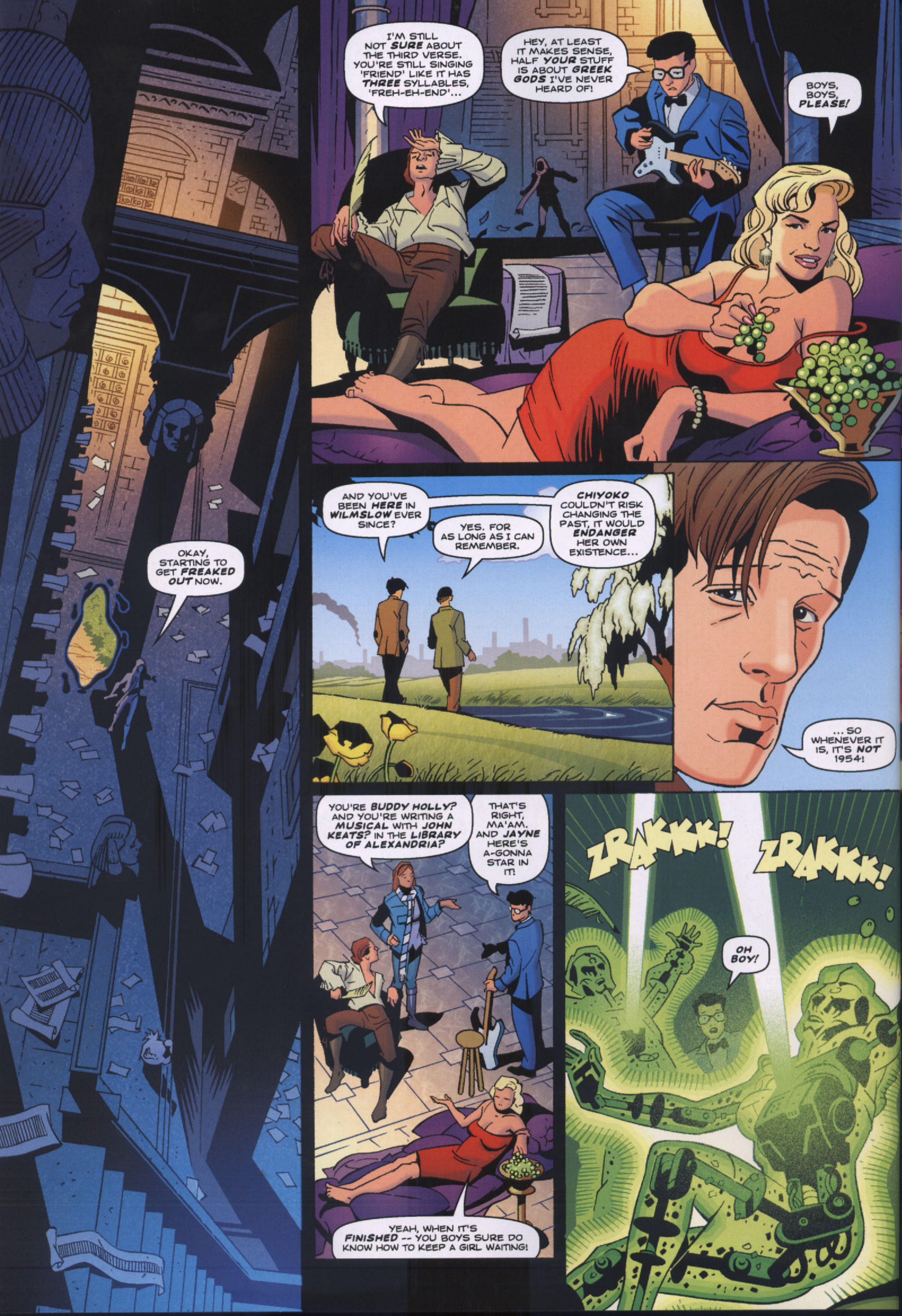
The CHILD of TIME

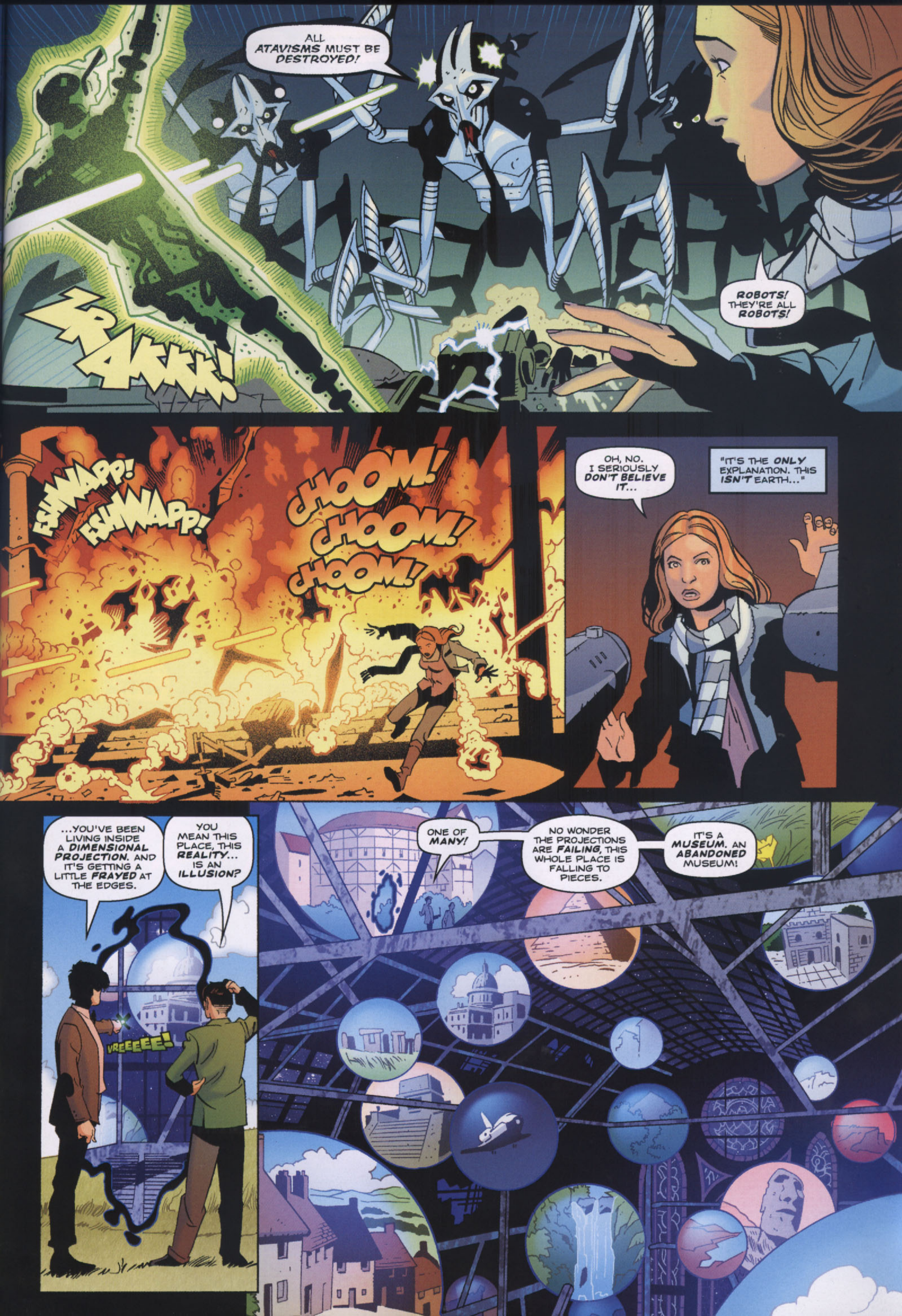
PART TWO

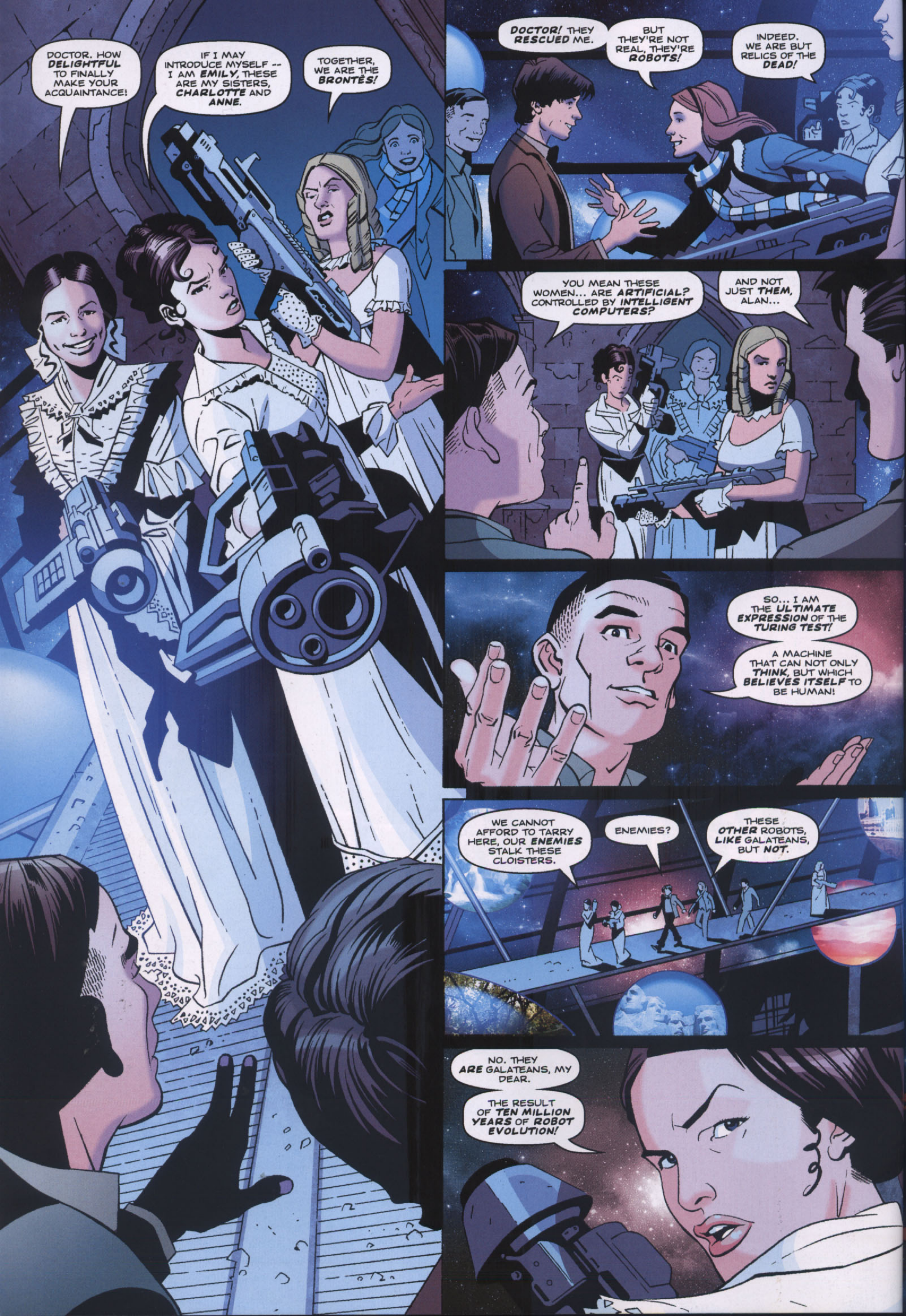
JONATHAN MORRIS • STORY **MARTIN GERAGHTY** • PENCIL ART
DAVID A ROACH • INKS **JAMES OFFREDI** • COLOURS **ROGER LANGRIDGE** • LETTERS
TOM SPILSBURY AND SCOTT GRAY • EDITORS

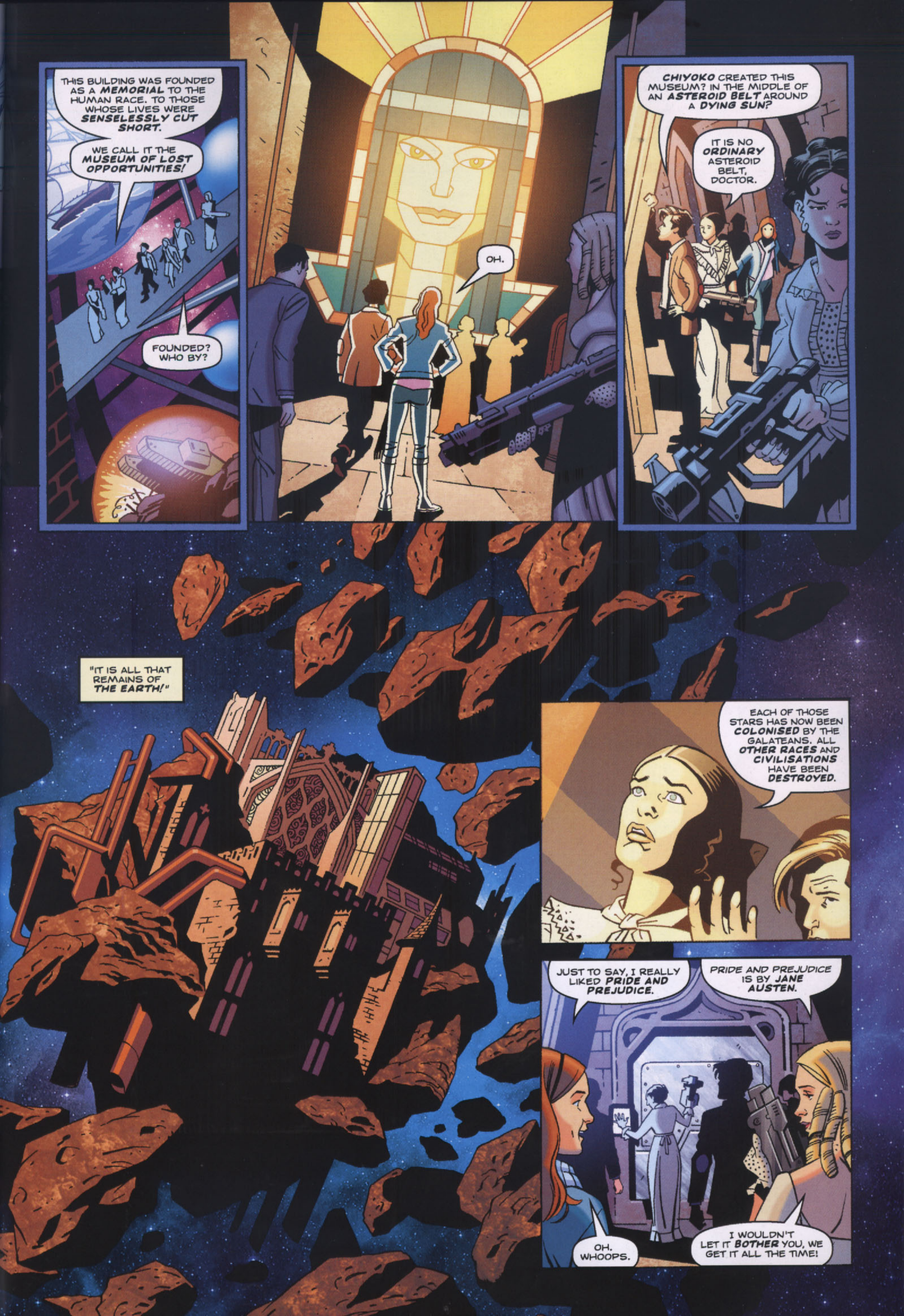

... SO THIS IS **WILMSLOW, 1954?** VERY PLEASANT. AND HOW'S THE OLD **MATHS** BUSINESS GOING? SOLVED ANY **DIFFICULT SUMS** LATELY?
I BELIEVE I HAVE MADE SOME PROGRESS IN UNDERSTANDING WHY FIBONACCI NUMBERS OCCUR IN **LEAF GROWTH...**
YOU WOULDN'T BE ABLE TO SHOW ME, WOULD YOU?
NORMALLY, I WOULDN'T SHARE MY WORK UNTIL IT IS **COMPLETE** -- BUT FOR A FELLOW **OXFORD** MAN, I'M WILLING TO MAKE AN EXCEPTION.
IF YOU COULD EXCUSE ME FOR A MOMENT...
HE'S **ALAN TURING?** THE CODE-BREAKER GUY?
YES. BUT SOMETHING'S **WRONG.** SOMETHING'S VERY WRONG.
IT'S **MID-JULY.** ALAN TURING KILLED HIMSELF IN **JUNE** BY EATING AN APPLE LACED WITH **CYANIDE.**
IT WAS A TERRIBLE, **POINTLESS** WASTE OF A LIFE, OF A **HERO** OF THE SECOND WORLD WAR, A COMPUTING **GENIUS!**
AMY, WOULD YOU TAKE A LOOK AROUND **OUTSIDE** FOR ME?
WHILE YOU...?
WHILE I **CHAT** TO ALAN. WE SEEM TO BE GETTING ON **RATHER WELL.**
YEAH, HE DID KIND OF MAKE IT **OBVIOUS!**
DOCTOR -- YOUR **GIRLFRIEND** GREW TIRED OF OUR COMPANY?
SHE'S JUST GONE FOR A **LITTLE WALK,** STRETCH THOSE **LEGS** OF HERS. AND SHE'S NOT MY GIRLFRIEND.
I MEAN, **ME,** WITH A **GIRLFRIEND?** CAN YOU IMAGINE? WHAT A **TERRIFYING** PROSPECT!
I THOUGHT AS MUCH, DOCTOR. YOU SEE, I AM THE **SAME WAY** INCLINED...

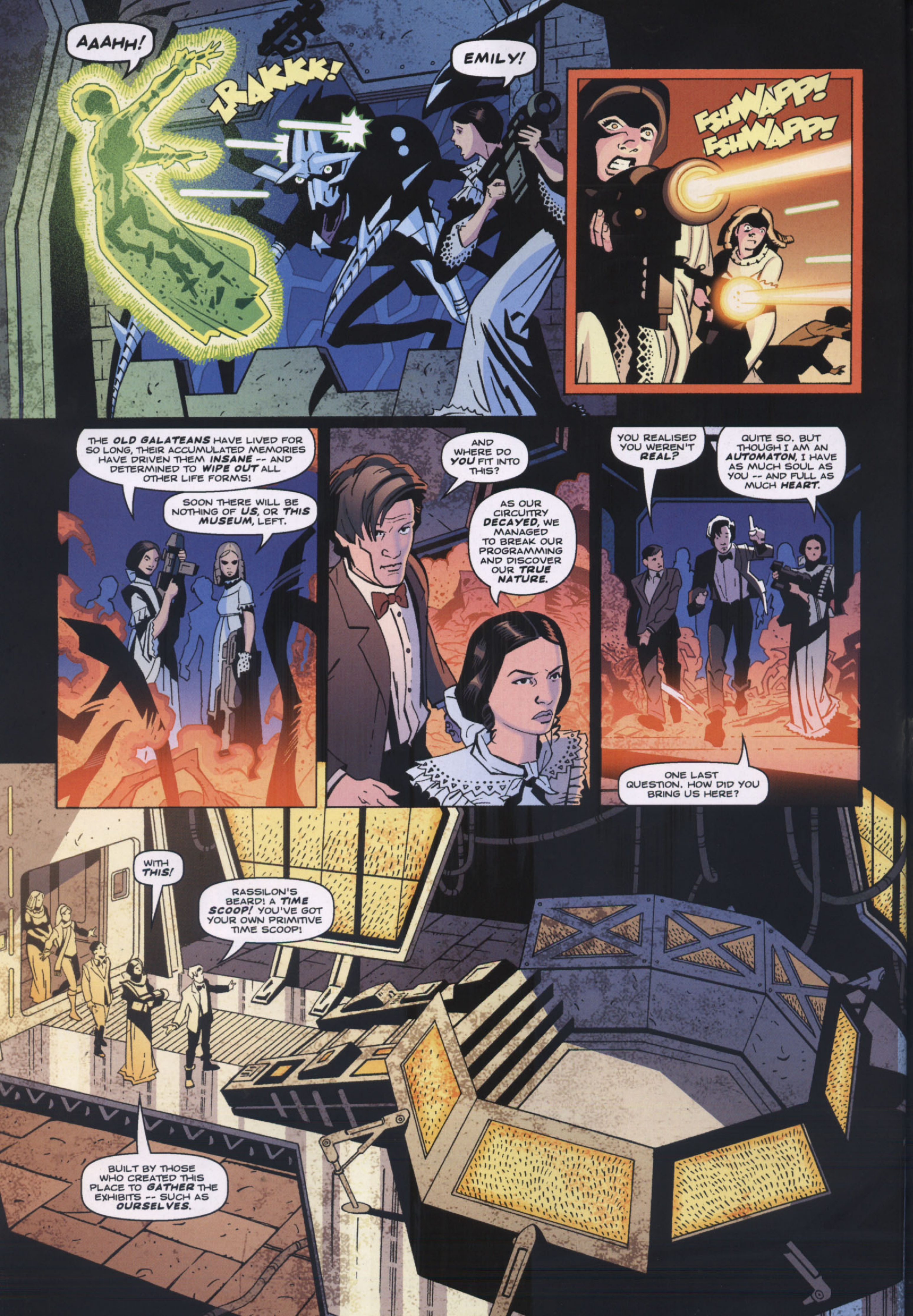

"TAKE A LOOK AROUND", HE SAYS.
LOOKING FOR WHAT, EXACTLY?
YOU SEE, DOCTOR, THIS SHOWS HOW NONLINEAR DIFFERENTIAL EQUATIONS MAY GIVE RISE TO PATTERNS IN NATURE...
INTERESTING... YOU'VE DISCOVERED CHAOS THEORY TWENTY YEARS EARLY!
NOT BAD FOR A DEAD MAN, EH?
"FORGIVE ME FOR EAVESDROPPING, DOCTOR...
A PARCHMENT? WHERE DID YOU GET THAT?
SKWAARK!
"I ADMIT I DID CONSIDER ENDING MY LIFE, AFTER THE TREATMENT I RECEIVED...
OH.
"THE HORMONE INJECTIONS LEFT ME UNABLE TO CONCENTRATE, UNABLE TO SEE A WAY FORWARD..."
... BUT THEN, JUST BEFORE THE FINAL MOMENT, I WAS SAVED.
BY A SMALL JAPANESE GIRL, NAME OF CHIYOKO.

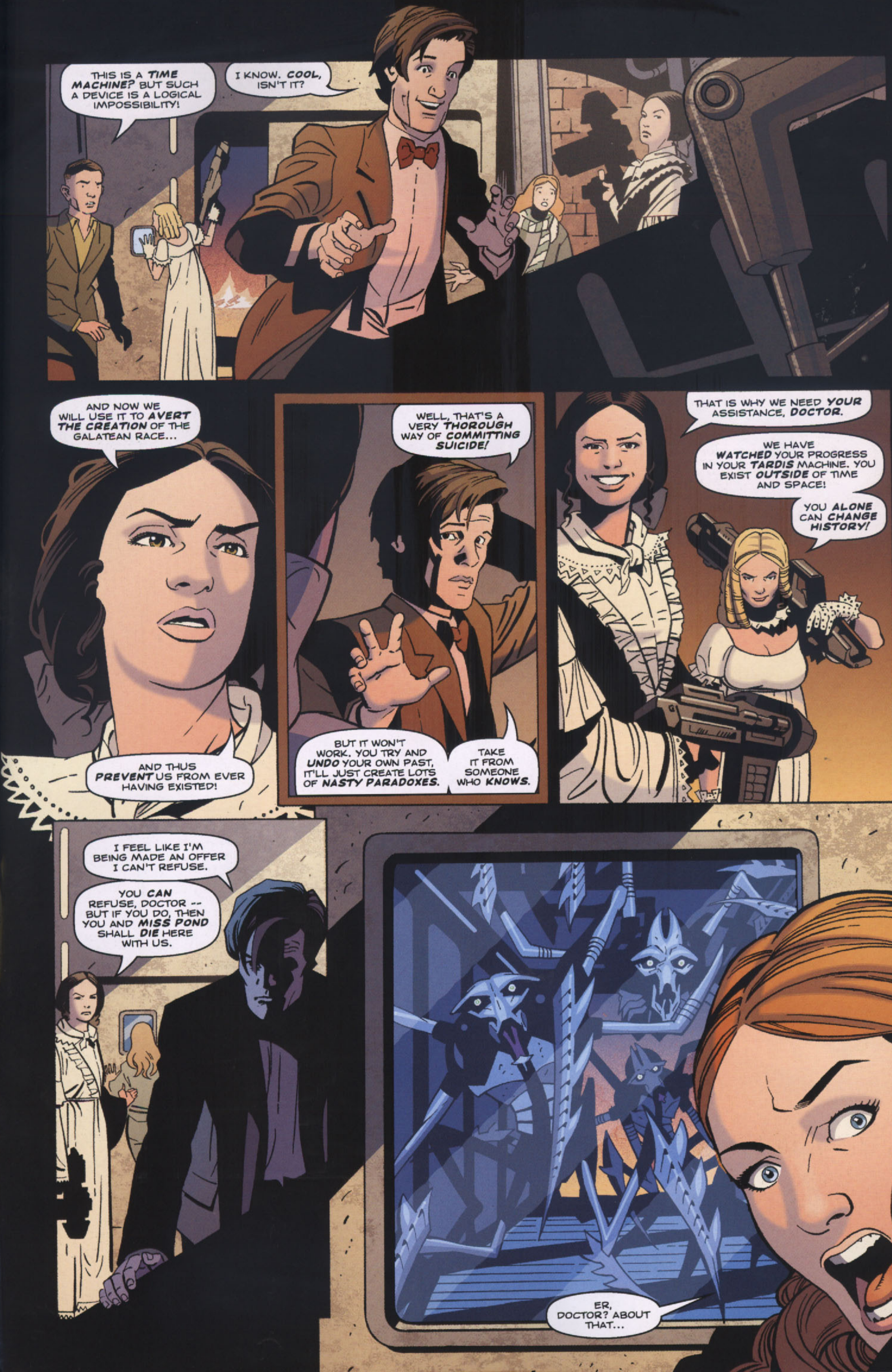

OKAY, STARTING TO GET FREAKED OUT NOW.
I'M STILL NOT SURE ABOUT THE THIRD VERSE. YOU'RE STILL SINGING 'FRIEND' LIKE IT HAS THREE SYLLABLES, 'FREH-EH-END'...
HEY, AT LEAST IT MAKES SENSE, HALF YOUR STUFF IS ABOUT GREEK GODS I'VE NEVER HEARD OF!
BOYS, BOYS, PLEASE!
AND YOU'VE BEEN HERE IN WILMSLOW EVER SINCE?
YES. FOR AS LONG AS I CAN REMEMBER.
CHIYOKO COULDN'T RISK CHANGING THE PAST, IT WOULD ENDANGER HER OWN EXISTENCE...
... SO WHENEVER IT IS, IT'S NOT 1954!
YOU'RE BUDDY HOLLY? AND YOU'RE WRITING A MUSICAL WITH JOHN KEATS? IN THE LIBRARY OF ALEXANDRIA?
THAT'S RIGHT, MA'AM. AND JAYNE HERE'S A-GONNA STAR IN IT!
YEAH, WHEN IT'S FINISHED -- YOU BOYS SURE DO KNOW HOW TO KEEP A GIRL WAITING!
ZRAKKK!
ZRAKKK!
OH BOY!

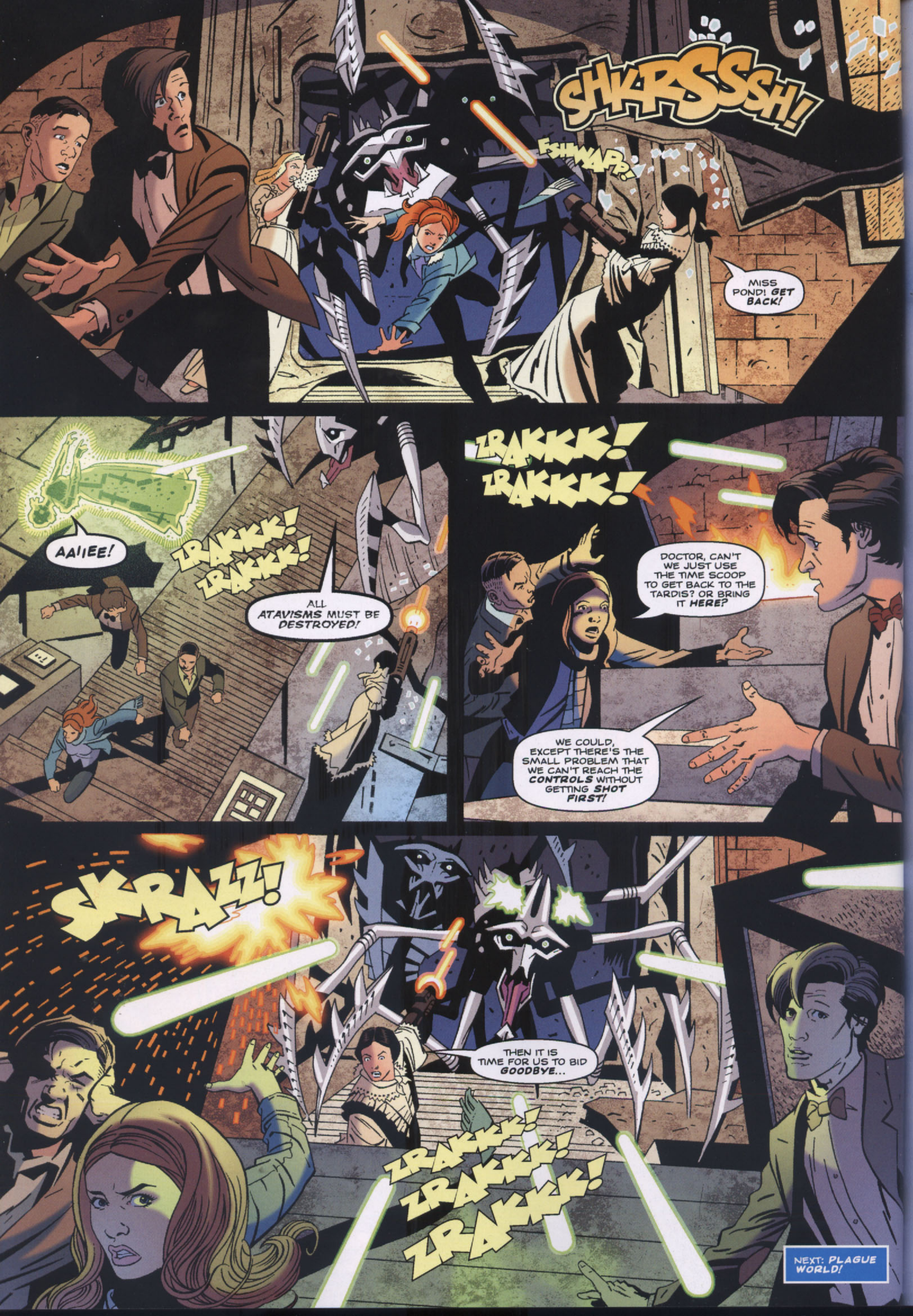

ALL ATAVISMS MUST BE DESTROYED!
ZRAKKK!
ROBOTS! THEY'RE ALL ROBOTS!
FSHWAPP! FSHWAPP!
CHOOM! CHOOM! CHOOM!
OH, NO. I SERIOUSLY DON'T BELIEVE IT...
"IT'S THE ONLY EXPLANATION. THIS ISN'T EARTH..."
...YOU'VE BEEN LIVING INSIDE A DIMENSIONAL PROJECTION. AND IT'S GETTING A LITTLE FRAYED AT THE EDGES.
YOU MEAN THIS PLACE, THIS REALITY... IS AN ILLUSION?
VREEEEE!
ONE OF MANY!
NO WONDER THE PROJECTIONS ARE FAILING, THIS WHOLE PLACE IS FALLING TO PIECES.
IT'S A MUSEUM. AN ABANDONED MUSEUM!


DOCTOR. HOW **DELIGHTFUL** TO FINALLY MAKE YOUR ACQUAINTANCE!
IF I MAY INTRODUCE MYSELF -- I AM **EMILY**, THESE ARE MY SISTERS, **CHARLOTTE** AND **ANNE**.
TOGETHER, WE ARE THE **BRONTËS!**
DOCTOR! THEY **RESCUED** ME.
BUT THEY'RE NOT REAL, THEY'RE **ROBOTS!**
INDEED. WE ARE BUT RELICS OF THE **DEAD!**
YOU MEAN THESE WOMEN... ARE **ARTIFICIAL?** CONTROLLED BY **INTELLIGENT COMPUTERS?**
AND NOT JUST **THEM**, ALAN...
SO... I AM THE **ULTIMATE EXPRESSION** OF THE **TURING TEST!**
A MACHINE THAT CAN NOT ONLY **THINK**, BUT WHICH **BELIEVES ITSELF** TO BE HUMAN!
WE CANNOT AFFORD TO TARRY HERE, OUR **ENEMIES** STALK THESE CLOISTERS.
ENEMIES?
THESE **OTHER** ROBOTS, **LIKE** GALATEANS, BUT **NOT**.
NO. THEY **ARE** GALATEANS, MY DEAR.
THE RESULT OF **TEN MILLION YEARS** OF **ROBOT EVOLUTION!**


THIS BUILDING WAS FOUNDED AS A **MEMORIAL** TO THE HUMAN RACE. TO THOSE WHOSE LIVES WERE ***SENSELESSLY CUT SHORT.***
WE CALL IT THE ***MUSEUM OF LOST OPPORTUNITIES!***
FOUNDED? WHO BY?
OH.
CHIYOKO CREATED THIS MUSEUM? IN THE MIDDLE OF AN ***ASTEROID BELT*** AROUND A ***DYING SUN?***
IT IS NO ***ORDINARY*** ASTEROID BELT, DOCTOR.
"IT IS ALL THAT REMAINS OF ***THE EARTH!***"
EACH OF THOSE STARS HAS NOW BEEN ***COLONISED*** BY THE GALATEANS. ALL ***OTHER RACES*** AND ***CIVILISATIONS*** HAVE BEEN ***DESTROYED.***
JUST TO SAY, I REALLY LIKED ***PRIDE AND PREJUDICE.***
PRIDE AND PREJUDICE IS BY ***JANE AUSTEN.***
OH. WHOOPS.
I WOULDN'T LET IT ***BOTHER*** YOU, WE GET IT ALL THE TIME!


AAAHH!
RAKKK!
EMILY!
FSHWAPP! FSHWAPP!
THE OLD GALATEANS HAVE LIVED FOR SO LONG, THEIR ACCUMULATED MEMORIES HAVE DRIVEN THEM INSANE -- AND DETERMINED TO WIPE OUT ALL OTHER LIFE FORMS!
SOON THERE WILL BE NOTHING OF US, OR THIS MUSEUM, LEFT.
AND WHERE DO YOU FIT INTO THIS?
AS OUR CIRCUITRY DECAYED, WE MANAGED TO BREAK OUR PROGRAMMING AND DISCOVER OUR TRUE NATURE.
YOU REALISED YOU WEREN'T REAL?
QUITE SO. BUT THOUGH I AM AN AUTOMATON, I HAVE AS MUCH SOUL AS YOU -- AND FULL AS MUCH HEART.
ONE LAST QUESTION. HOW DID YOU BRING US HERE?
WITH THIS!
RASSILON'S BEARD! A TIME SCOOP! YOU'VE GOT YOUR OWN PRIMITIVE TIME SCOOP!
BUILT BY THOSE WHO CREATED THIS PLACE TO GATHER THE EXHIBITS -- SUCH AS OURSELVES.


THIS IS A *TIME MACHINE*? BUT SUCH A DEVICE IS A LOGICAL IMPOSSIBILITY!
I KNOW. *COOL*, ISN'T IT?
AND NOW WE WILL USE IT TO *AVERT THE CREATION* OF THE GALATEAN RACE...
AND THUS *PREVENT* US FROM EVER HAVING EXISTED!
WELL, THAT'S A VERY *THOROUGH* WAY OF *COMMITTING SUICIDE!*
BUT IT WON'T WORK. YOU TRY AND *UNDO* YOUR OWN PAST, IT'LL JUST CREATE LOTS OF *NASTY PARADOXES*.
TAKE IT FROM SOMEONE WHO *KNOWS*.
THAT IS WHY WE NEED *YOUR* ASSISTANCE, *DOCTOR*.
WE HAVE *WATCHED* YOUR PROGRESS IN YOUR *TARDIS* MACHINE. YOU EXIST *OUTSIDE* OF TIME AND SPACE!
YOU *ALONE* CAN *CHANGE HISTORY!*
I FEEL LIKE I'M BEING MADE AN OFFER I CAN'T REFUSE.
YOU *CAN* REFUSE, DOCTOR -- BUT IF YOU DO, THEN YOU AND *MISS POND* SHALL *DIE* HERE WITH US.
ER, DOCTOR? ABOUT THAT...


SHKRSSSH!
FSHWAPP!
MISS POND! GET BACK!
AAIIEE!
ZRAKKK! ZRAKKK!
ALL ATAVISMS MUST BE DESTROYED!
ZRAKKK! ZRAKKK!
DOCTOR, CAN'T WE JUST USE THE TIME SCOOP TO GET BACK TO THE TARDIS? OR BRING IT HERE?
WE COULD, EXCEPT THERE'S THE SMALL PROBLEM THAT WE CAN'T REACH THE CONTROLS WITHOUT GETTING SHOT FIRST!
SKRAZZ!
THEN IT IS TIME FOR US TO BID GOODBYE...
ZRAKKK! ZRAKKK! ZRAKKK!
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CHRIS

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WILL

THIS ISSUE EPISODE 707 - BOOM TOWN

BANG TO RIGHTS!

The team heads off to Cardiff - as an old enemy makes a swift comeback...

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

All around London, people are lying in the sun and enjoying a day of glorious weather - except four rather pale specimens in SW9. They draw the curtains, gather round a great big telly and pour some big glasses of pink wine in preparation for their second date with a large, green lady named Blon.

"Slitheen? Are we in for more - if you'll pardon the word - farting?" worries Will. "Oh, shush," scolds Michael. "This teaser scene is actually really well done. How did she survive? What is she up to?"

'She' is Blon Fel-Fotch Pasameer-Day Slitheen - Margaret, to her friends - who was last seen being blown up by a missile strike on Downing Street. Not being the type to crumble in the face of such a minor setback, Margaret has somehow reinvented herself as Mayor of Cardiff. "Even though we know she survived from seeing last week's trailer, it's chilling to hear Margaret's disembodied voice," says Emma. "And she's playing it straighter than before."

Margaret makes it clear that she's no reformed character by ruthlessly dispatching a colleague who has worked out there's something dodgy about her plan for the city. "Shame she has to do it with a silly old green foam hand, but that was still a very sinister moment," says Will.

Elsewhere in the city, another familiar face pops up. "It's Mickey!" shouts Michael, delighted. "Shame Jackie's not with him." The TARDIS is in Cardiff to take advantage of the Rift, previously seen in *The Unquiet Dead*, which the Doctor is using as a handy charging station. "Rose has made Mickey travel two hours to bring her her passport - despite having a time-and-space machine? What a cow!" says Will. "And he gets there only to find Captain Cheese has taken his place," adds Emma. "Ooh, aren't the three of them annoying?" complains Michael as the Doctor, Rose and Jack attempt to out-smug each other. "Nice bit of background on the TARDIS there, though - new viewers finally get to understand why it looks like it does," says Chris. "And I like the bit about no-one noticing it - it explains away 42 years of parking choices!"

Back at the Town Hall, Margaret is giving a press conference to kick-start her gloriously bonkers plan. "Annette Badland is *much* better this time," decides Michael. "But hang on," interrupts Will. "Within six months, Margaret Blaine has become a councillor, then leader of her council group, then leader of the council? Why hasn't Harriet Jones noticed?" Emma is also puzzled. "And why is Cathy Salt the only journalist at the announcement of a nuclear power plant in the heart of a city?" she wonders. Chris is too busy enjoying Margaret's excuses for the many deaths connected with her project to be too concerned: "'It was a very icy patch.' Ha! There are some really lovely snippets of dialogue in this one!" he chuckles.

Poor, lovelorn Mickey Smith.

Margaret lures the unsuspecting journalist to the loo for a quiet chat and a beheading, popping into the cubicle to ditch her skin suit and reveal the green goddess within. "The music is lovely in this scene," notes Michael. "Very subtle. Murray Gold's on form. But I still don't get how the Slitheen fit into those suits, gas converter or no gas converter. And why isn't Margaret's voice all wibbly outside of it?" Emma has an idea: "Maybe it's something to do with the teeth that she somehow has in her human body?"

"Margaret preparing to kill Cathy is quite funny - the way she hangs the skin suit up like a coat!" says Chris. "I wonder if any other baddies are like this. Like, do the Daleks sweep up after an invasion? Or do they get the Ogrons to do it?" Will is enjoying the softer side Margaret reveals when she decides to spare pregnant Cathy. "This is genuinely quite touching. Rehabilitation of the Slitheen."

Later, in a nearby restaurant, our heroes' break is over when the Doctor spots Margaret's mug on the front page of the local paper, prompting an emergency visit to the town hall. "I love that the Mayor's PA is a minty gay," giggles Michael. "The comedy as they try to catch Margaret is well handled. Apart from Mickey and his bucket." There are squeals of delight when Margaret's hidden teleport device has the same sound effect as a disappearing *Rentaghost* spook. "If she has a teleport, though, why not just use it in her office?" asks Will.

Rose shares the Team's scepticism about Margaret being able to advance her plan without anyone noticing, but even Will is satisfied by the cheeky explanation that nobody in London ever pays any attention to Cardiff. "Devolution satire! And it's true, London probably wouldn't notice," he says. So, why does Margaret need a power station in the first place? Well, she's got this tribophysical waveform macro-kinetic extrapolator, hidden in a scale model of the development, and plans to blow up the reactor then use the extrapolator to surf her way to safety on the resulting energy wave. "Simple plans are always the best," says Chris.

"Jack is kind of annoying when he's explaining about the extrapolator. He's doing all the stuff the Doctor should be doing! A theme for the series, clearly," says Michael. "I disagree," says Emma. "We need the occasional nod to Jack's place in time, it reinforces his position in the group." Will isn't sure if he likes how Jack's character is developing. "He's switched from being intriguing in the previous two-parter to an annoying know-it-all," he says.

The Doctor's attention is drawn to the sign bearing the project's name - Blaidd Drwg. "It's interesting how the TARDIS hasn't translated Welsh," says Emma. "Is it because it's charging?" Will has another theory: "The TARDIS is magical, brilliant and almost godlike - but even it can't understand Welsh." Blaidd Drwg is, of course, Welsh for... "BAD WOLF!" shouts Michael. "Ooh. Mysterious! But the Doctor is pretending it doesn't mean anything." Will is taken aback by this. "I hadn't seen it that way. Damn it, did he fool me too?" he wonders.

Rose's excitement about visiting Raxacoricofallapatorious to drop off Margaret is short-lived. "Her face when Blon tells them about the death penalty is priceless!" says Chris. "It's that beautiful change from happy and excited to sheepish," adds Will. The team are struck by the moral dilemma of Margaret's possible execution. "We've gone from slapstick to actually looking at the nature of the Doctor's life. That's confident telly," says Michael.

The exploration of Rose and Mickey's relationship is also taking the show

Western Mail
THE WONDER DIET
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New Mayor, new Cardiff
Thousands of new jobs in major boost for Welsh industry

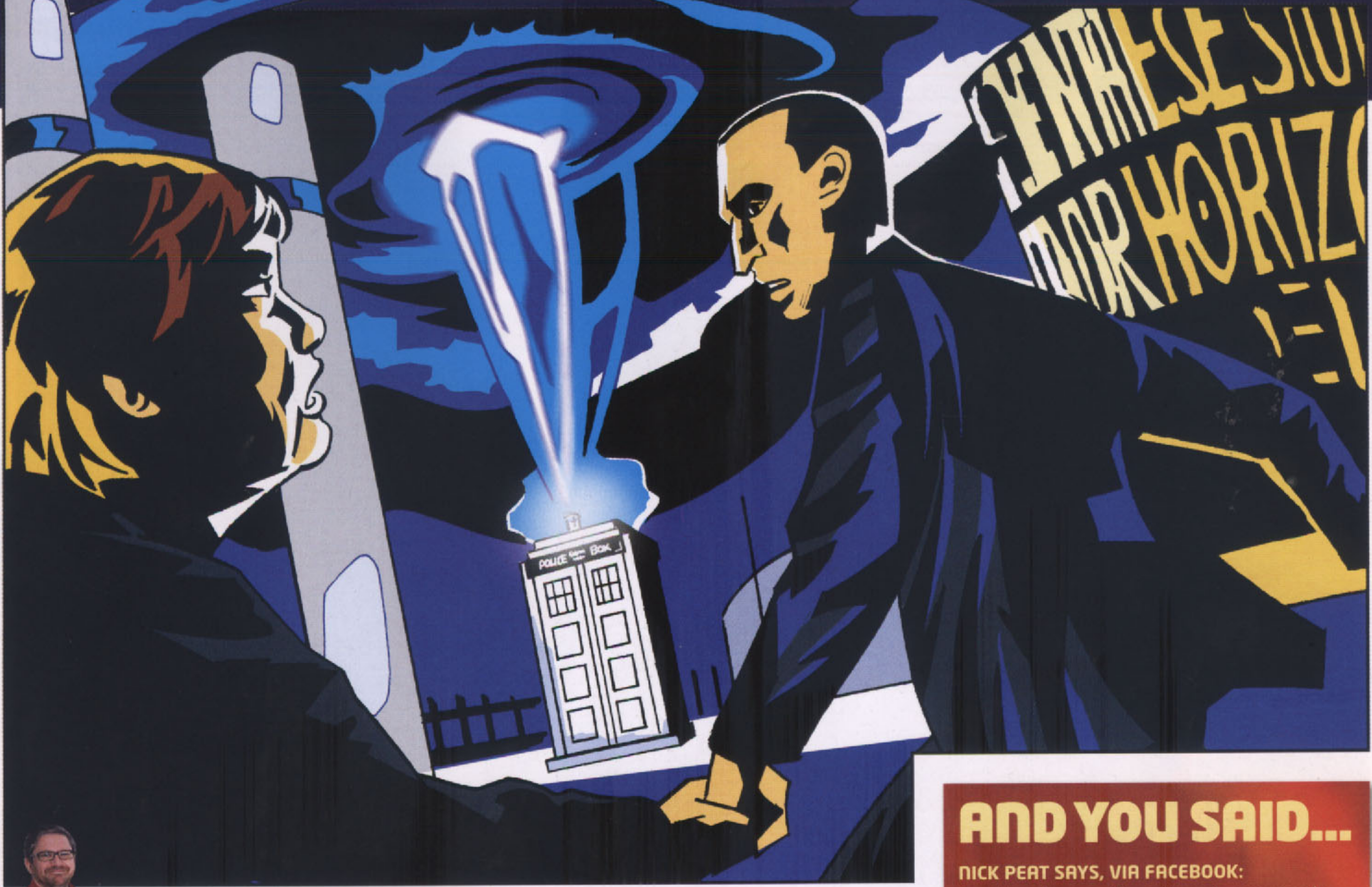
LIKE THAT? WATCH THIS!

The Doctor has taken a deceitful alien lady back to her home planet before - in 1976's *The Hand of Fear*.

EMMA SAYS: There's not a zip in sight, but silicon-based Eldrad still manages to possess Sarah Jane, and unleash her own nuclear-power-station-related madcap scheme.

The Doctor – ever humanity's great apologist – excuses the attacks on Eldrad, and in a reversal of *Boom Town*'s brinkmanship she manipulates him into taking her back to her home. Eldrad's Kastrian (male) form reveals a deception Margaret Blaine could only dream of. But to no avail – it's always reassuring to see the Doctor's scarf coming in handy in the nick of time.

The story is almost overshadowed by Sarah Jane's final moments in the TARDIS, but it's still a great bit of sci-fi.



"We've gone from slapstick to moral dilemma. That's confident TV!" – MICHAEL

into new territory, as they reconnect during a late-night walk and a confession is made. "Aw! If Rose didn't really need her passport, I take back what I said about her being a cow," says soppy old Will. "Mickey wants to get a hotel room! Shocking. What would Barbara Wright say?" gasps Michael. "If you're paying?" suggests Will. Michael tuts, clutching the Time Team pearls closer than ever to his bosom.

Meanwhile, Margaret requests a last meal and, after some persuasion, the Doctor agrees. But she intends to do everything in her power to avoid execution. "The way the Doctor plays with Margaret and her escape attempts is hilarious – it's easy to forget that she's trying to save herself," says Emma.

Will is, by now, growing tired of Rose's self-absorbed bleating. "You're talking about yourself again, love. No wonder Mickey drops Tricia Delaney into the conversation," he rages. "He's the unsung hero of this series, I think," says Chris. "Mickey's a comic foil, but there's a lot of heart there too."

In the restaurant, Margaret appeals to the Doctor, with a graphic description of how her death will unfold, but he dismisses her with a cold reminder that she killed the real Margaret Blaine. "Eccleston is so good at the darker stuff. You believe that he knows about killing and surviving. Poor Doctor!" says Michael. Margaret's pleading is interrupted by a bolt of lightning tearing the Rift open. "That's a lovely shot of the TARDIS and the energy beam. Mind the CGI cracks, Rose!" says Michael. "Ah!" says Will as the Doctor leads his prisoner to safety. "Margaret didn't use the teleport in her office because she wanted to get into the TARDIS. Fair play!"

At the first sign of a bit of excitement, Rose dumps Mickey without a backward glance and heads to the TARDIS. But the sneaky Slitheen rips an arm off her skin suit, the better to grab Rose with her big claw. "Seeing Margaret throttling Rose is really scary – the danger's in the TARDIS, which always makes it feel like there's no way out," says Chris. "I like Margaret's plan. She has actually thought it all through, barmy or not," adds Michael.

"I think Margaret's doomed now she's gone all evil again," says Will, sadly. Maybe not. There's nothing the Doctor can do – but something else in the room might be able to help. "What?! The TARDIS just opened up and stopped the story? WHAT?" says an incredulous Michael. "That's very silly. Mind you, it chucked Salamander out the doors in *The Enemy of the World*, so it's got previous," he adds.

But what of Margaret? She's looked into the heart of the TARDIS, which has read her mind and made her innermost wish come true. "Aw. Mrs Blaine has turned back into an egg. With dreadlocks," says Will. So Blon gets the chance to live her life again. But there's no second chance for Mickey and Rose today, as he realises Rose will always choose the excitement of life with the Doctor. "Poor Mickey! Why is he waiting for Rose if he feels she's not coming back? Go and be happy with Tricia Delaney!" begs Chris.

"That was a really odd story," concludes Michael. "I didn't like the cop-out ending, but the whole thing was very entertaining." Chris also has mixed reactions. "Not the best story, but it was character-driven, funny and a little bit heart-breaking," he says. "I've got little love for the Slitheen," says Emma, "but this episode had a heart their previous adventure didn't. The Doctor's morals and hypocrisies were laid bare." Will is the most satisfied: "That was a fab episode. Not much action but some sparkling dialogue and great character moments. I wouldn't want it every week but it made a nice change. The calm before the storm?" And what a storm. *Big Brother*! *The Weakest Link*! And DALEKS! DWM

AND YOU SAID...

NICK PEAT SAYS, VIA FACEBOOK:
Boom Town has one of those ideas where you wonder 'why has no-one thought of this before?' – the Doctor sits down with an old enemy, already defeated, and they just talk. It's as witty, thought-provoking and fascinating as anything ever seen in the series to date.

PHILIP PERRY SAYS, VIA FACEBOOK:
There is so much to love about *Boom Town*. Of note is the relationship between the leads, now seeming to include Jack as a travelling regular, who work brilliantly (and entertainingly) together. It was such a shame that we never got to see more of this.

BLAINE COUGHLAN SAYS, VIA FACEBOOK:
Margaret's explanations concerning her 'cursed' project are hilarious. The best one is, "The electrocution of that swimming pool was put down to natural wear and tear."

"It was a *very* icy patch"

DARREN CLARKE SAYS, VIA FACEBOOK:
There are some nice exchanges between the Doctor and Margaret in the restuarant but very little in way of plot. The episode struggles to fill the 45 minute duration.

SCOTT HAWORTH SAYS, VIA FACEBOOK:
This is the episode where Mickey Smith really came into his own to become one of my favourite companions. The moment where he blows up at Rose for leaving him so abruptly and then still expecting him to be her stand-by is the best moment for his character in this season.

In Issue 440, The Time Team will be watching *Bad Wolf*, and then in Issue 441 they'll witness *The Parting of the Ways*. Send your comments about these episodes to the usual address on page 14, or post them on the Time Team's Facebook thread at *www.facebook.com/doctorwhomagazine*.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,344

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 216

ONE OR MORE REGULARS INCARCERATED.... 262

COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

SHOOTING THE PAST

The Three Doctors: the first major anniversary in the countdown to 50...

As *Doctor Who* hit its tenth birthday it developed a balance of the old and new that sustains to the present day...

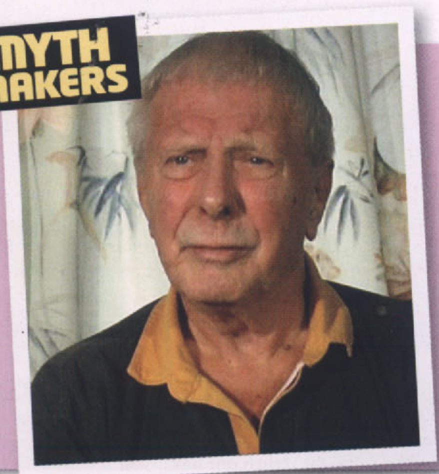
Feature by JACQUELINE RAYNER

THIS ISSUE SERIES TEN (1972/73)

'Which Doctor is Who? All is explained as *Dr Who* returns' promised the *Radio Times* as three Doctors stared out of the cover that heralded the start of the Tenth Season. *Three* Doctors! The Second Doctor hadn't been on UK screens for three-and-a-half years; the First Doctor had last been seen over six years before. There were very few repeats, and those there were always featured the current Doctor. DVDs were many decades in the future, and although domestic video cassette recorders had recently come on to the market, they cost more than a quarter of the average annual wage. Until that moment, it had seemed as though most of *Doctor Who*'s past was gone for good.

1973 was a year of joyful re-encounters and tearful partings, of new friends and old enemies. The presence of the latter was made bearable by the knowledge that the former was possible – in

MYTH MAKERS



ROBERT SLOMAN

WRITER

Robert Sloman started his career as an actor and stagehand, soon moving into writing in partnership with the playwright Royce Ryton. Deciding that he preferred the stability of a 9-to-5 job he joined the *Sunday Times* circulation department, although he continued to write in his spare time, co-writing two West End plays in the 1960s. Around 1960 he became friends with Barry Letts, who became producer of *Doctor Who* in 1969. To get round BBC rules, Letts asked Sloman to collaborate with him on scripts for the show. Despite having decided writing was "an unpleasant job," Sloman agreed. *The Dæmons* was credited to the pseudonym 'Guy Leopold', but their three further serials – *The Time Monster*, *The Green Death* and *Planet of the Spiders* – went out under Sloman's name alone.

Letts often came up with the initial basis for a serial, such as pollution or Buddhist parallels, then Sloman would add detail. His phobias of maggots and spiders provided the monsters for two of the tales, and mistaking the noise of a low-flying plane for a V1 while walking his dog inspired the time-slips of *The Time Monster*. He also drew on a scene from a book that had impressed him as a child, that of someone touching a dog which had died from poison spray and dying in turn. Similar images in *The Green Death* would prove just as influential on the young viewers of 1973. Letts and Sloman wrote separately, with Sloman quickly drafting a script for Letts to shape as he pleased. Sloman died in 2005, leaving a legacy of some of the most memorable and thought-provoking stories of the Pertwee years.

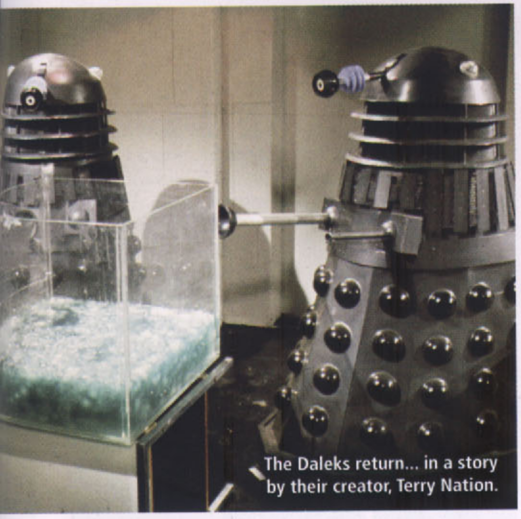
MEMORABLE MOMENTS

"How's it done – some sort of optical illusion?"
(*The Three Doctors* Episode Two)
After years of seeing a police box stuck in the corner of the Doctor's lab, the Brigadier finally steps inside the TARDIS.

"Greetings! All right, all right, all right, all right, we're friends..."
(*Carnival of Monsters* Episode One)
The Doctor talks to some chickens and attempts to teach Jo not to judge by appearances.

"I'll start groaning and pretending I'm ill. When he comes in, you can use your Venusian karate."
(*Frontier in Space* Episode Two)
Jo gives a masterclass in escaping – but the Doctor pours cold water on her ideas.

"I like your handbag."
(*The Green Death* Episode Four)
Mike Yates goes undercover in Global Chemicals and encounters a very familiar-looking cleaning lady who bashes him with 'her' bucket.



The Daleks return... in a story by their creator, Terry Nation.

a world of time travel, nothing and no-one is gone forever. If previous Doctors could come back, there was no such thing as a last goodbye.

Within the show, the past - and the future - were opened up to the Doctor again, as the Time Lords gave the Doctor a new dematerialisation circuit and restored his knowledge of time travel at the end of *The Three Doctors*. Further kisses from the past continued throughout the season - a glimpse of a Cyberman in *Carnival of Monsters*; the return of the Master, the Ogrons and the Daleks in *Frontier in Space*, and the Daleks being written by their creator, Terry Nation, for the first time since 1965, in *Planet of the Daleks* - but this was not a nostalgia-fest or a show eating itself. It looked into the future too: Metebelis 3 is mentioned, then visited, and the blue crystal that the Doctor found there would have profound consequences. Looking ahead to the Fourth Doctor the season had the (Second) Doctor offering the Brigadier a jelly baby and Ian Marter, who later played companion Harry Sullivan, making his *Doctor Who* début as Lt Andrews in *Carnival of Monsters*. The Time Lord mythology of *The Three Doctors* would also be built upon.

The stellar engineer Omega, villain of *The Three Doctors*, had thought himself abandoned and forgotten; the Doctor assured him that not only had he been remembered, he was honoured as the Time Lords' greatest hero. *Doctor Who*'s own past had similarly seemed condemned to oblivion - but this tenth season not only saw the return of Doctors One and Two, behind the scenes the *Radio Times Tenth Anniversary Special* printed the first ever episode guide for the series. The thousands of fans who pored over its pages, memorising the story titles and gazing with amazement at the synopses of long-ago tales, ensured that the past could never now be forgotten. In May 1973, a new publishing imprint, Target Books, reprinted the three First Doctor novelisations of the 1960s. The first decade of *Doctor Who* was remembered - and honoured.

Real life tragedies shaped the season. William Hartnell's health was deteriorating rapidly, meaning that the First Doctor's role in *The Three Doctors* had to be cut down to a scene filmed in Hartnell's own garden and a few on-monitor appearances shot in Ealing Studios using cue cards. This was his final role; he died in 1975. The death of Roger Delgado in a car accident in June 1973 robbed the show of a final showdown between the Doctor and the Master and meant that the Master's final appearance is as a blur passing the camera after trying to shoot the Doctor.

But of course, this *wasn't* the Master's final appearance. He would be seen again and again, with face after face, battling Doctor after Doctor. For both the First Doctor and the Master, all their previous adventures were listed in the *Radio Times* Special and would, eventually, be novelised.

Jo Grant's departure at the end of the season might have been hearts-breaking for the Doctor, but her name, her picture, and finally the lady herself would feature on our TVs in the future. 1974 would even see a new history for her, as the novelisation *Doctor Who and the Doomsday Weapon* (based on *Colony in Space*) reimagined her first meeting with the Doctor. So while many may shed a tear as the Doctor drives off in Bessie, alone, at the end of *The Green Death*, the season as a whole has told us not to cry. It's the end of an era for the Doctor, but the start of a wonderful new life for Jo Grant. We know he'll never forget her, but that his travels will continue.

We also now know that the past is always there, always accessible. Nothing in *Doctor Who* is gone forever. Nothing is ever forgotten. And anything - *anything* - might return one day...

STAR PERFORMANCE

KATY MANNING

JO GRANT

Katy Manning turned up late to her *Doctor Who* audition and was unable to read the script given to her due to poor eyesight. For most people this would have been a disaster, but producer Barry Letts recognised that here was someone spontaneous, irrepressible and full of personality – in other words, perfect companion material.

Although Manning claims that she and Jo are not similar, she brought a lot to the character, not least the sense of style inspired by psychedelic boutiques such as the Kings Road's Granny Takes a Trip. And although Katy never faced aliens or visited other planets, her life was almost as eventful as Jo's. She was the daughter of sports journalist J L Manning OBE, and was friends at school with Liza Minnelli. A serious car accident in her teens led to her needing major reconstructive surgery and spending a year in hospital. After studying at the Webber Douglas Academy of Dramatic Arts she went to America and was offered a contract with MGM, but she returned to England on her father's wishes. Jo Grant was one of her earliest television jobs and she soon became a happy member of the 'UNIT family', loved by her colleagues and adored by the viewing public.

Katy Manning as Jo – locked up again!

Manning did many of her own stunts, although when simply running up and down corridors or across quarries she was led by the hand by Jon Pertwee as her short-sightedness tended to lead to accidents.

Despite loving her time on *Doctor Who*, Katy decided to leave to find new challenges. She notoriously posed for a nude photoshoot with a Dalek, and in 1977 moved to Australia, finally becoming an Australian citizen in 2004. In 2009 she returned to England – and in 2010 returned to our screens as Josephine Jones (neé Grant) in *The Sarah Jane Adventures*. Jo – and Katy – may have been nearly 40 years older, but it was clear that neither had lost a jot of personality or style in the meantime.

> 'In a world of time travel, nothing and no-one is gone forever. If previous Doctors could come back, there was no such thing as a last goodbye.'

A BATTLE OF WITS...

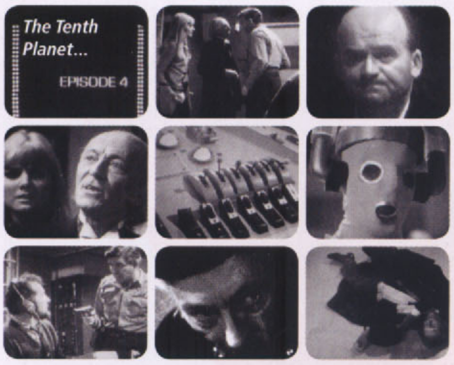
DWM's Johnny and Toby are friends really. Really, they are! But they don't agree on much. It's time for this issue's scrap...

253 episodes of *Doctor Who* were broadcast in the 1960s – but 108 no longer exist. So... are we *okay* with this?! YES or NO?

ALWAYS LOOK ON THE BRIGHT SIDE OF WIPED

JOHNNY CANDON SAYS:

It's only human nature to fantasise about things we'll never have. A Peter Cushing film adaptation of *The Chase*, a fifth series of *Blake's 7*, a five-part version of *Planet of the Spiders*. For years there was nothing I wanted more than the return of Episode 4 of *The Tenth Planet* to the archives. Then I saw *The Tenth Planet* Episodes 1 to 3. It's not dreadful, but it made me realise that the only reason I wanted Episode 4 was because I'm a completist. But it's not *that* much of a tragedy that it's missing. We know what the regeneration looks like, we have telesnaps and off-air sound recordings of it which combined give us as good an idea of what watching Episode 4 would be like short of seeing the episode itself. I'm not saying that that 108 episodes of *Doctor Who* are missing is in any way a good thing – given the choice I'd obviously rather have them all back! I'm saying it's not the *worst* thing.



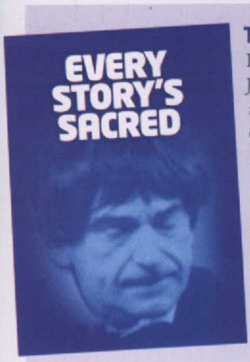
In 1992 *The Tomb of the Cybermen* was discovered in its entirety and quickly released on video. (Remember *video*?!) I stood outside the Virgin Megastore (remember *Virgin Megastores*?!) in Dublin, hopping from foot to foot and swearing a *lot* under my breath as I waited impatiently for it to open. On the longest bus journey home, I clutched that tape to my chest as it seemed the world went into slow motion. I was about to watch and then re-watch a *Doctor Who* story that up until a few short months ago had been thought gone forever. I savoured every second of it. Curtains drawn, plonked right in front of the TV. The 1960s Cybermen, those tomb sets, Patrick Troughton. Fantastic. Except now of course, I know it wasn't. Fantastic, I mean. It was definitely *enjoyable*, very much so! But the best story I'd ever seen? No. I'd mythologised it as being perfect *Doctor Who* because of photos I'd seen in **DWM**, from reading the novelisation and from the sheer fact that I *couldn't* watch it. It's what we do as fans, we turn those missing episodes into the best *Doctor Who* ever, if the memory cheats then the imagination is a right old tart. Most of all though, because *Doctor Who* was no longer being made, it was the first 'new' *Doctor Who* that had been available to me in three long years. I did the same thing with the TV Movie in 1996. I must have spent a good week convincing myself that it was absolutely brilliant – until I eventually gave in and admitted it was just a bit... *weird.*

Missing, presumed dead! Returned to BBC Video after over 20 years.
The TOMB of the CYBERMEN
DOCTOR WHO
PG
Starring PATRICK TROUGHTON
Exclusive Introduction by Director Morris Barry

Those were two of the most significant things to happen to *Doctor Who* in the 1990s: the return of *The Tomb of the Cybermen*, and the broadcast of the TV Movie. But there was a third thing – something I think was more important than those two combined. *Doctor Who* outgrew the television. Without new stories being shown, we had to make our own fun. Original novels, the comic strip in this very magazine, Big Finish with its beautifully-realised audio adventures. All of them carried on the spirit of a presumed-dead television show, but also grew and expanded the myth, taking stories and characters to places beyond what the television programme ever could, or ever did. Meanwhile, we got censor-baiting clips and even entire episodes returned from far-flung shores between 1989 and 2005. *Of course* that was fantastic and exciting... but it wasn't *all* that was going on with *Doctor Who*. It was just part of a great big living thing.

It's a tough argument to make that so many missing episodes of *Doctor Who* isn't the worst thing in the world – and again, given the choice, I'd have them all on shiny discs on my shelf. But rather than worrying about what we *don't* have, can't we enjoy what we *do*? We have so much to look back on and be proud of, and yes, with those 108 episodes gone, there is something to miss. But with the future for *Doctor Who* so bright, it's definitely less painful. Look at it this way, even if we never have another lost episode returned, we can at least take comfort that with the broadcast of each new story, the percentage of *Doctor Who* episodes that are missing drops just that little bit more.

'I'd mythologised *Tomb of the Cybermen* as the perfect story *because* I couldn't watch it.'



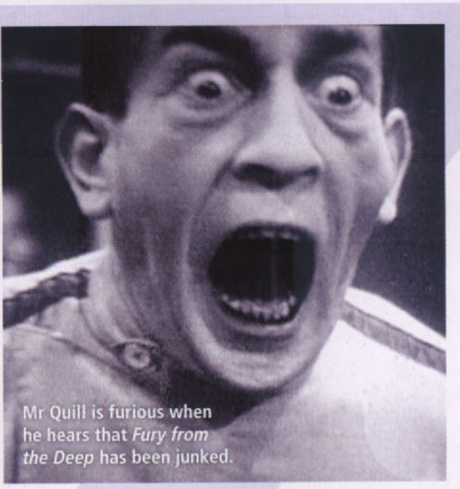
TOBY HADOKE SAYS:

I admire your optimism Johnny, and you're clearly an archives half-full kind of person. I, on the other hand, can't help mourning the absence of some classic slices of *Doctor Who*, so much so that I think that the mass wiping of those black-and-white classics (and indeed clunkers) is the biggest artistic tragedy in the show's long history.

The idea that we're somehow better off because the episodes we currently can't see might not be televisual perfection if they *do* turn up, is a bit like knocking back the offer of a night of passion with Uma Thurman on the grounds that she might look a bit groggy in the morning or that her pillowcases might be a slightly dodgy shade of turquoise.

Sure, there's nothing like the excitement generated by news of a missing episode's return to the archives. Even finds like the telesnaps or the censor clips had me slavering at seeing the Macra in action and witnessing the shocking nature of Mr Quill's cadaverous, contorting face from *Fury from the Deep*. These new joys were undoubtedly uplifting, but to say they actually enhance our enjoyment of *Doctor Who* is a display of British stoicism in the face of disaster that borders on the heroically bonkers.

If being a *Star Trek* fan in the first place didn't make someone certifiable, uttering the words "Oh I love *The City at the Edge of Forever* but imagine how much more I'd enjoy it if I was never allowed to watch it again," would have them straitjacketed before they could recite the Klingon alphabet. Sure, *The Tomb of the Cybermen* may have been better in our imaginations than it was when we finally saw it, but that's because up until that point it *had* to exist *only* in our imaginations. If we'd always had it, we wouldn't have had to bestow unrealistic expectations upon it. You rightly note that the story disappointed some fans when we finally got to see it. As it happens, I always thought it was vastly overrated, but even if it *wasn't* the spooky, gothic, shadow-drenched horror fest we'd all conjured in our heads, there were still plenty of surprises when it reappeared. Look at that gorgeous opening film work, the different sized Cybermats, and the impressive body language of the sleek and powerful Controller. And surely money can't buy the sight of that epitome of fussy scientists, Cyril Shaps, bedecked in an ill-fitting space anorak. One could have pictured none of these from the soundtrack or novelisation.


Mr Quill is furious when he hears that *Fury from the Deep* has been junked.

Peter Barkworth's nuanced performance goes unnoticed by his co-stars.

'The mass wiping of those black-and-white classics is the biggest artistic tragedy in *Doctor Who*'s history!'

As for its Season Five stablemate *The Ice Warriors*, similarly missing for years – on paper and audio, Leader Clent is just another stubborn base leader. Sure, on the soundtrack Peter Barkworth's exquisite tones lend him a certain precise zealotry, but it's only when you see him, cane, limp, facial tics and all, that one of the very best guest turns in the whole of *Doctor Who* is revealed in all its glory. Only from the nuances that accompany the diction does the multi-faceted character truly emerge. Similarly, potentially great performances like Robert James' Lesterson in *The Power of the Daleks* don't benefit from having been torched.

And surely it doesn't matter whether what is missing is as good as the pictures we can conjure or not? *The Underwater Menace* Episode 3 is palpably rubbish, but I love it. Surely the point is that Joesph Furst's infamous "Nuzzink In Ze Vorld Can Schtop Me Now!" literally has to be seen to be believed.

You're trying to look on the bright side Johnny, and that's lovely of you, but frankly, one looks on the bright side when a situation is *bad*. The fact that 108 episodes of *Doctor Who* are missing is bad, and nothing, aside from there *not* being 108 missing episodes of *Doctor Who*, can make that fact any better.

So if you'll excuse me, I'm off to a car boot sale to see what's lying around. If Uma Thurman's moping about offering her services for any interested Irish-comedian-*Doctor Who* fans, I'll pass on your apologies and tell her you'd be far happier just imagining what the whole experience might be like. I'm sure she'll understand. **DWM**

"Oh! You didn't want to keep any of these did you, Toby?"

HAVE YOUR SAY!

So now you know what Toby and Johnny have to say – but what do YOU think? Does it really matter that much that 108 episodes of *Doctor Who* are missing, or is it *THE WORST THING IN THE WORLD*? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can tell us what you think.

www.facebook.com/doctorwhomagazine

And if you want to add further thoughts on the matter, why not write to *Galaxy Forum*? (See page 14.) E-mail us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 437 we asked you for your opinion on so-called 'spoilers' – can they help enhance the viewing experience, or are they the work of the Devil's End? It was a closer run battle than you might expect – but the majority of you have got your fingers in your ears. Lalalalalala!

WE LOVE THEM! SPOIL AWAY, FANS!	39%
JUST SHOWING OFF IN HAM-FISTED ENGLISH	61%

'This is all about the scares. It's a love letter to growing up caught in the terrifying but gleeful glower of *Doctor Who* on the telly...'

GRAHAM KIBBLE-WHITE reviews *NIGHT TERRORS* on page 68

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Let's Kill Hitler

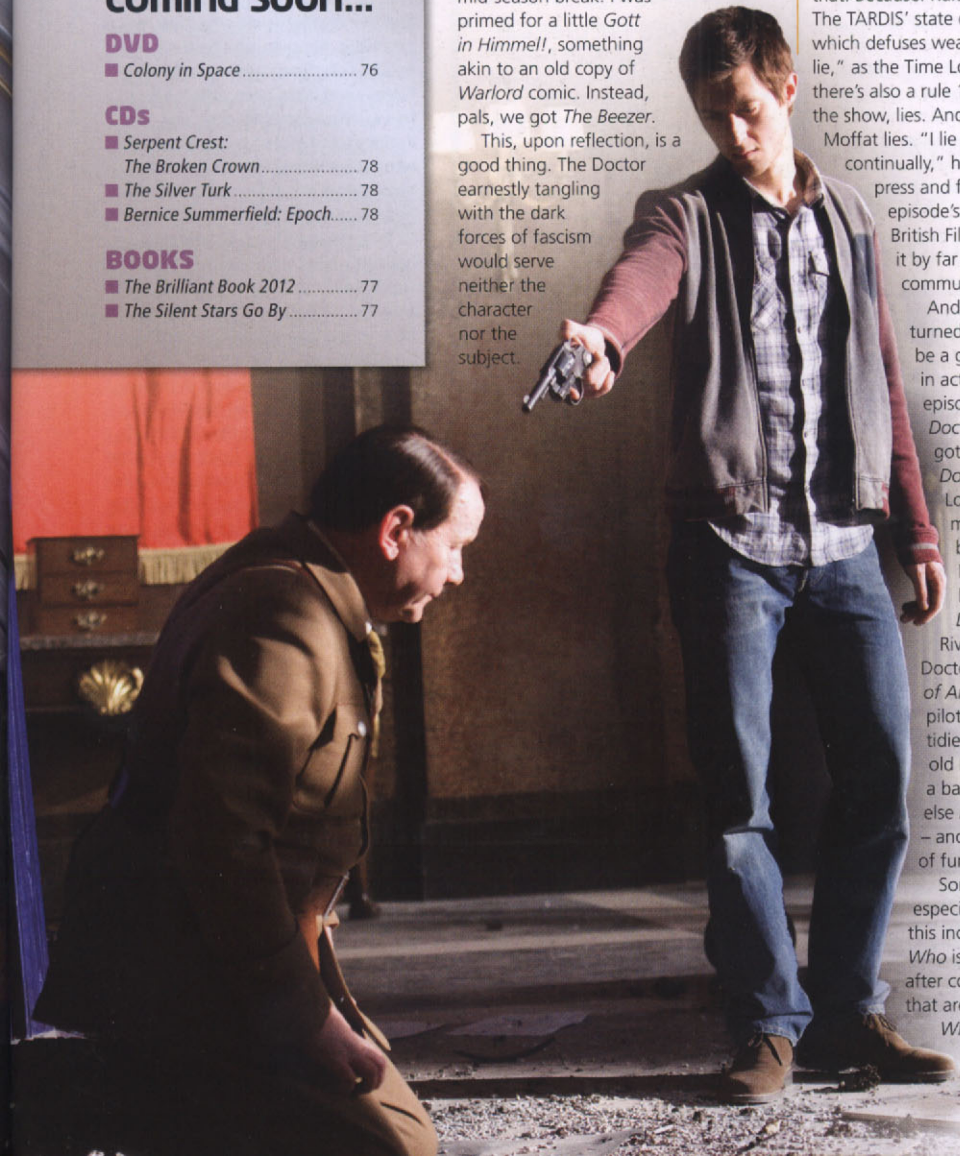
TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Alex Kingston, Nina Toussaint-White, Caitlin Blackwood, Albert Welling, Philip Rham, Richard Dillane, Amy Cudden, Davood Ghadami, Ella Kenion
WRITTEN BY Steven Moffat
DIRECTED BY Richard Senior
FIRST BROADCAST 27 August 2011

Doctor Who is Reich back atcha! It's puttin' on the Blitz! It's... Actually *Let's Kill Hitler* is nothing like that.

From that excitable rat-a-tat-tat title, your reviewer expected all guns blazing as the series returned from – and it still feels weirdly American to say this – its mid-season break. I was primed for a little *Gott in Himmel!*, something akin to an old copy of *Warlord* comic. Instead, pals, we got *The Beezer*.

This, upon reflection, is a good thing. The Doctor earnestly tangling with the dark forces of fascism would serve neither the character nor the subject.



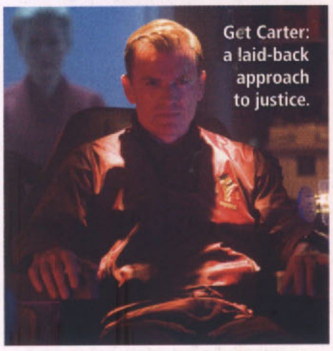
This isn't one of Virgin's *New Adventures* novels. This is Saturday night. Better, then, to poke fun at *Der Führer*. That, of course, being for the five minutes or so he was actually in the episode.

Because, despite the title being invoked by Mels in a pleasingly "Whoever she was, I must have scared *The Living Daylights* out of her," fashion, the titular tyrant was barely present in this story. Once he'd been bundled into a cupboard by Rory, the little chap with the hair flick – and indeed the whole of Nazi Germany – became a near irrelevance. Just a backdrop glimpsed through a window.

Delivering something other than our expectations is becoming a bit of a theme for this year's series. But perhaps we should have – ahem – expected that. Because: Rule 1) The Doctor lies. The TARDIS' state of temporal grace, which defuses weaponry? "A clever lie," as the Time Lord confesses. But there's also a rule 1a). *Doctor Who*, the show, lies. And a 1b)! Steven Moffat lies. "I lie repeatedly and continually," he confessed to press and fans following the episode's premiere at London's British Film Institute. "I find it by far the easiest way to communicate."

And so *Let's Kill Hitler* turned out, ultimately, to be a giant fib. Because in actuality, this was an episode in which four *Doctor Who* characters got busy sorting through *Doctor Who* plot points. Lord knows what my mum made of it, as bits of admin from long deceased tales like *Forest of the Dead* (that thing River whispered in the Doctor's ear) and *The Time of Angels* (her ability to pilot the TARDIS) were tidied up. Actually, dear old Mum probably had a ball. Because whatever else *Let's Kill Hitler* was – and wasn't – it was *lots* of fun.

Something I've especially enjoyed about this incarnation of *Doctor Who* is that it really chases after concepts and stories that are uniquely *Doctor Who*. The giant angry eyeball that was the Atraxi, Spitfires in space, an alien life support mechanism in the shapely shape of a siren, a baby that turns into blancmange – you wouldn't see that in *Waterloo Road*. Or even *Star Trek*. Ditto an adventure in which the Numskulls decide to hunt down war criminals. What other programme would bring you such a gloriously daft conceit?



Get Carter: a laid-back approach to justice.

'In what other series could you see the Numskulls hunt down war criminals...?'

And they really *are* the Numskulls, by the way, who first appeared in the aforementioned and now defunct British funny paper *The Beezer* sometime around 1962. The bit when Harriet rushes up to the Eye Dept to take a peep outside? Pure Numskullery. I should really check the adventure again to see if the crew ever refer to any of the forms the Teselecta adopts as "Our Man", the given Num-de-plume in the comics for the host body.

Mind you, the Numskulls never had anyone quite like the brilliantly laidback Captain Carter, who memorably tells Harriet, "Get your fat one up there," as she heads aloft, and commands the bridge with a cup of tea at his right hand – his name written across the mug. Carter's obstinate normalcy just heightens the madness. And talking of madness, how about those Antibodies whose default setting is to kill whomever doesn't possess a security pass? Including the crew. For those of you who've ever arrived at work only to realise you've left your swipe card at home... bit of a shock.

It would be perverse, however, for us to linger on the peculiarities of life on board the Teselecta. Because this is really the story of River Song – who she is and how she came to be. Beginning ►

to get a feel, now, for the shape of Moffat's storytelling, it perhaps wasn't such a huge surprise Mels was revealed as the character's prior incarnation. The script, it seemed, couldn't quite bear to contain the revelation, having her demand that Amy and Rory "cut to the Song" early in the episode. What was truly striking, however, was the chance to see a different interpretation of this child of the TARDIS.

Forgive me, Nina Toussaint-White. Your playing of Mels was enthusiastic and full of life and vigour... but it did underscore how much charisma Alex Kingston brings to that role. Or, in short: wasn't Mels terrifically annoying? Without that winning Kingston sparkle and naughtiness, she just felt like the kind of liberty-taking toxic best friend you eventually realise you've gotta ditch. In this form, the character's a streak of selfish mayhem, clocking up bothersome incident after bothersome incident. Too much hassle. That bullet with her name on couldn't come quick enough.

This non-linear realisation of River has proved a gift for Ms Kingston. Here we see the character back at the beginning, taking baby-steps, pouting and performing her own variant of that standard post-regenerative hair do inspection. Throughout all this, Alex gives us a squealing, giggly and (even more) reckless River than we've ever seen.

Not for long though.

She all-but literally grows in stature during her brilliant tit-for-tat confrontation with the Doctor. It's here bluff turns to double, then triple, then quadruple bluff. It's the duo's first dance, one in which she-who-will-be River proves she can go toe-to-toe without raising a sweat. Further moments of becoming follow, and they're fascinating, if at times a little too much of a tidying-up operation.

I loved River's "Spoilers, what spoilers?" question, plus the scene near the episode's end when the Doctor all but retreads his memorable lament for Romana in 1981's *Warriors' Gate*. River won't merely be "absolutely fine". No, as he says, "She will be amazing," at which point he leaves her a TARDIS-themed journal beside her hospital bed. Lovely. However, the coda on top of all that, in which we witness her enrolling for an archaeology course, felt a little too much of the neophyte Indiana Jones picking up his fedora, his whip and that scar on his chin. We don't always need to see everything.

Of course, alongside the elucidation of Professor Song's formative years, this story also gave us glimpses of Amy and Rory's early days together. Hmm. The latter day Rory has increasingly become an empowered protagonist within the show, and that's good. He socks Nazis in this adventure like he's a veritable Lord Peter Flint. And yet, I still felt angry by the portrayal of him as a child, continually left to hang by Amy. He deserves better than that, surely? One can't quite help but feel that if it had been his back garden the TARDIS had crashed into all those years ago, the order of business for the Doctor would have been to help his new young friend with the pageboy haircut to escape the influence of his red-headed tormentor. I dunno. That stuff just didn't feel right to me. I really don't like the Amy we witnessed in those scenes…

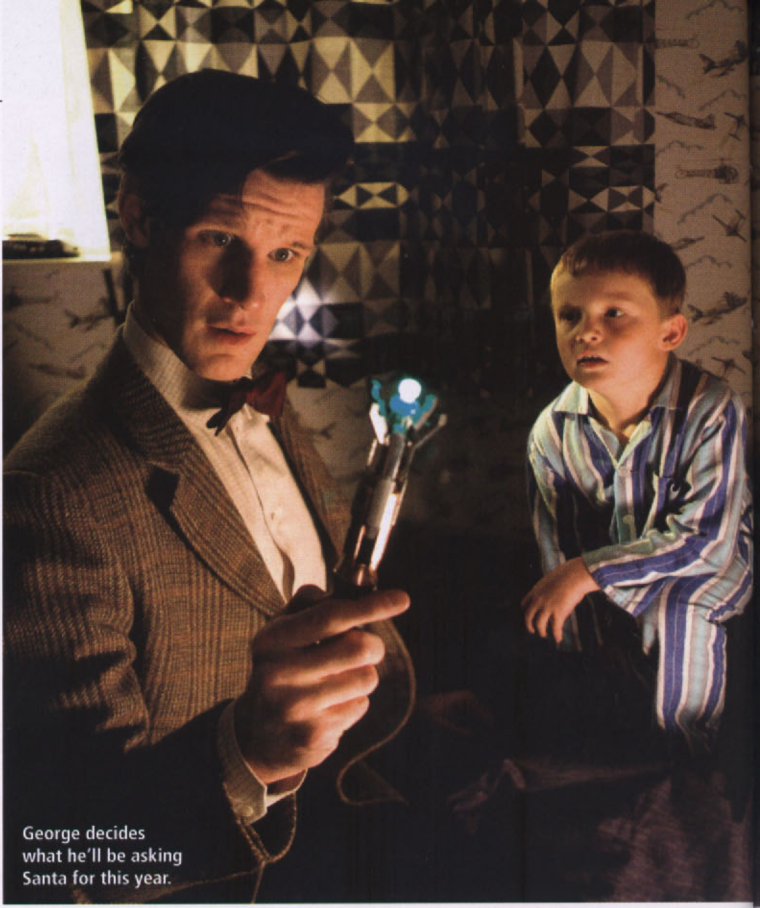
Let's Kill Hitler, as I've intimated above, is an episode very much concerned with *Doctor Who* talking to itself. It's telling that the action barely ventures outdoors, and instead we had introspective scenes in which the Doctor calls up visions of former travelling companions and reflects on how they make him feel. Namely, "Guilt… More guilt!" Like the stories that preceded it, before the summer holidays, it's taken as a given that at this point viewers of the series are wholly invested in it. It's only we who can appreciate this joining of dots between disparate plot points. Penny in the air. Penny drops. For us.

It was great at that BFI screening. Sorry that sounds like a boast, cos I was there. Hopefully you were too. But it *was* great. There were laughs and there were gasps as revelation piled upon joke upon revelation. Although, I'll be honest, I don't think I enjoyed the story *quite* as much as the rest of the room. I was leaning back, just a little bit, beginning to feel that with plot points being rolled out and then rolled back again (time can be rewritten), it was tough to truly involve myself in the narrative. You think it's one thing, and then it's another. As a result, I admired this story just a little bit more than I enjoyed it.

"Of course I lie," reasoned Mr Moffat on that evening. "We're trying to keep surprises. We're trying to trick people, in a nice way."

Those tricks really *are* nice. You can't deny it. The gasps proved it. There is no other show on TV right now that has the sheer audacity of this, and that counts for a lot. Let's face it, the series has opened its new run with a marquee title like *Let's Kill Hitler*, and then barely touched upon the premise. That's bold. If the popular myth about the so-called Great Dictator is true, he's singularly deficient in something *Doctor Who*, right now, has got in abundance.

GRAHAM KIBBLE-WHITE



George decides what he'll be asking Santa for this year.

Night Terrors

TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Daniel Mays, Emma Cunniffe, Jamie Oram, Andy Tiernan, Leila Hoffman, Sophie Cosson
WRITTEN BY Mark Gatiss
DIRECTED BY Richard Clark
FIRST BROADCAST 3 September 2011

Dolls. Shudder! They're *scary*.

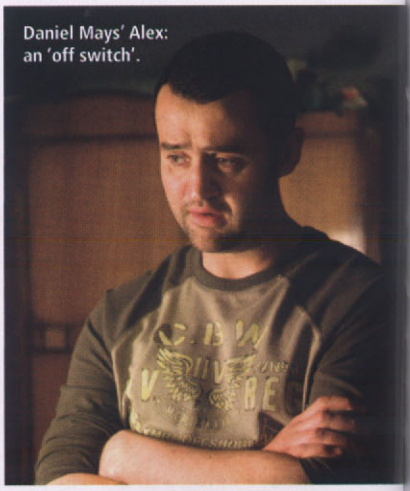
And they always have been, at least on TV. Whether that's the imperious Hamble on *Play School*, the disconsolate clown (clowns, by the way, are evil) caught in aspic with the Test Card Girl and an unresolved game of noughts and crosses, or the tragedy of *Bagpuss*' remnant ragdoll Madeleine, who leads the singing, but can never get up from her wicker chair to join the dance.

It's almost like a race memory, isn't it? That we find these little imposter-people unsettling. A race memory that began in a child's bedroom.

There are few *Doctor Who* stories that are as blatant as *Night Terrors* in setting out to dish up – in the memorable words of Mary Whitehouse – "tea-time brutality for tots." This is all about the scares. It's a love letter to growing up caught in the terrifying but gleeful glower of *Doctor Who* on the telly. It's hiding under the sheets from giant maggots, or catching the silhouette of Sutekh the Destroyer flitting between the wardrobe and the door. All the while you're praying, "Please save me from the monsters." Things writer Mark Gatiss very probably did.

The concept of the Doctor stepping into a child's bedroom and battling their fears is pure wish-fulfilment. That he does exactly this in the story, and then confirms monsters are real, is petrifying. Shouldn't he be the one to tell us everything is going to be okay? Gatiss must have been rubbing his hands. How come no-one's done this in the show before? It was the Doctor who opened the door to those night time terrors in the first place. Finally, he's being made to deal with them.

In the character of George, played brilliantly and unprecociously by Jamie Oram, we have an everychild. (Fitting, actually, once the revelation about his true identity comes out.) With his saucer eyes and stripy pyjamas, he's an archetype, reacting in horror on behalf of all of us as Koquillion shadows creep across the cupboard. His interplay with the Doctor is written in a nicely restrained manner, the Time Lord never quite comfortable with the encounter – even though there's more understanding between the two than there is when our hero talks to mum



Daniel Mays' Alex: an 'off switch'.

and dad (he's still doing that clumsy air-kissing thing upon meeting Clare). My favourite exchange is when the Doctor boasts of the sonic screwdriver's many attributes. "Please may I see the other stuff?" asks George in a whisper. "You may," comes the reply.

True, the final reveal that the eight-year-old is actually an intergalactic cuckoo does undermine the magic of the Time Lord visiting an ordinary boy, but that's only in retrospect. Let us not think too long on that.

Night Terrors is also notable for marking the first time the Eleventh Doctor and pals have materialised in hi-rise Britain. The days of Rose Tyler and the Powell Estate feel, quite significantly, distant. Almost like something from a different franchise. Rory knows they don't belong, and refers to the locale as "*EastEnders* land," while Amy reasons: "It can't all be planets and history and stuff."

And yet this milieu feels alien. It's interesting the way director Richard Clark has his cameras gently hedging around the urban landscape as the story begins, bringing us small vignettes of life, as if we need a primer into the block's eco-system.

By contrast, the inside of George's banished dolls' house feels more familiar to this iteration of *Doctor Who*. It's all faked reality and moving shadows – automata striding the corridors. The Peg Dolls are a wonderfully creepy visual with their lank hair and chipped paintwork. The moments when landlord Purcell and Amy both join their number are supreme instances of body horror, calling to mind Doctor Constantine's transformation back in *The Empty Child*. But, in my opinion, supplanting it with the further twist that both end up as caricatured approximations of themselves. Blank eyes, blank mouths.

God, dolls are *scary*.

Running through all of this (literally) is Daniel Mays as George's father, Alex. In many ways it's not much of a role for this talented actor. His lot is to be a buffer upon which the Doctor can bounce exposition. Worse for him, he only becomes a true protagonist at the point the whole story opts to pivot on his one, quite arbitrary action. Thematically, Alex's acceptance of his Pinocchio son makes sense, and has been programmed into the tale from the start. But dramatically, it's a bit of a dampener. He's the man who presses the great big 'off' switch and shuts down the adventure. Shame. Up until that point it was all tick-tocking along terrifically well.

"Was I...?" wonders Amy, blearily emerging from the lift. "Yeah," cuts in Rory, with the implication that we'll never speak of this again. And off go the TARDIS crew.

Small victories like this are important to *Doctor Who*. I like the fact that, essentially, in *Night Terrors* the Time Lord was battling to save – not the whole of time and space – but Mum, Dad and George. The fact that the time ship will, on occasion, still make a house call is something that should help all of us sleep a little more soundly tonight. **GRAHAM KIBBLE-WHITE**

The Girl Who Waited

TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Josie Taylor, Imelda Staunton, Stephen Bracken-Keogh
WRITTEN BY Tom MacRae
DIRECTED BY Nick Hurran
FIRST BROADCAST 10 September 2011

"Rory, I love you. Now save me! Go on!"

Whereas Mark Gatiss' *Night Terrors* was a celebration of the *Doctor Who* we've always known, Tom MacRae's *The Girl Who Waited* is all about the *Doctor Who* we know right now.

His is a story which is assuredly representative of the series in its 2011 incarnation. It is, in fact, a tale much like *Let's Kill Hitler*, in that it orbits only our TARDIS team. There's no mandate to vanquish a monster or depose a despot. This isn't all of time and space, it's much smaller than that.

Which, obviously, makes it much bigger. Because this is family business.

In this year's *Doctor Who*, a theme has emerged as across almost back-to-back adventures we've been presented with variant aspects of Amy Pond. We've seen the Ganger Pond, the Teselecta Pond, the Peg Doll Pond and, of course, Amelia Pond. This week brought us the scariest of the lot. Clench, people, because thanks to a certain oversized prop, we are literally through the looking glass here. Beware! Menopausal Pond!

Forgive my glibness. It feels even more misplaced than normal. That's because *The Girl Who Waited* isn't about jokes or capers. No, it's a shiny, inviolate thing that shrugs off silliness. Good heavens, it even turns the Macarena into a lament for love lost. A cerebral tale of disparate time streams, where effect comes before cause, this story is precision tooled. As, indeed, is Karen Gillan's performance.

Ahead of this series' return, Matt Smith made a sterling job in PR-ing this particular episode. "Karen gives her finest performance of the series so far," he teased the press. "She's spell-bindingly good in it." At that, your **DWM** reviewer readied himself for a bravura turn, full of sound and fury, not to mention real snot and real spit. However, what Karen gives us is something far cleverer.

Her portrayal of Older Amy is subdued. And that just makes it all the more heart-breaking, because here is the most vibrant character in the show, now blunted. She's a woman who's had to shut down in order to survive both the physical dangers of The Twostreams Facility and the emotional tumult of being let down so badly. As a result, accusative lines such as, "You didn't save me," aren't played with hysteria. Instead there's resignation. "I hate the Doctor," says Older Amy plainly, and our Time Lord – with his silly hair and silly plans and silly waggling fingers – suddenly seems small.

This Amy is the girl who waited, but the girl who lost her life in the process. Even in her body language there's a sense that something's died. The way she won't look Rory in the eye for fear of confronting something, or the moment when he moves to put those glasses on her face, then realises such intimacy isn't appropriate and hands them to her instead. It's wonderfully sad.

To paraphrase Amy's plea to her older self, *The Girl Who Waited* is something that when you first experience it, is so beautiful; but then five minutes later... well, gosh, no, it's *not* dull as a brick. Absolutely not! But it's kind of desolate. Almost as though the white heat of pure sci-fi – wherein someone can ponder upon the legitimacy of defying "destiny, causality, the nexus of time" – burns out the sentiment. "You're Amy, he's Rory." Sure, that's epic and so is their love for one another, but it's the cerebral decision to close the door on Older Amy that ultimately defines this tale.

And that, let me be clear, is not a criticism. A study of emptiness, from the visuals to the voice, MacRae's story has progressed the show's recent thought experiments with the nature of time, while also giving us a new take on space – the one that can exist between people.

"Rory, I love you. Now save me! Go on!" Ultimately Rory saved Amy, didn't he? But he also did go on – without her. **GRAHAM KIBBLE-WHITE**

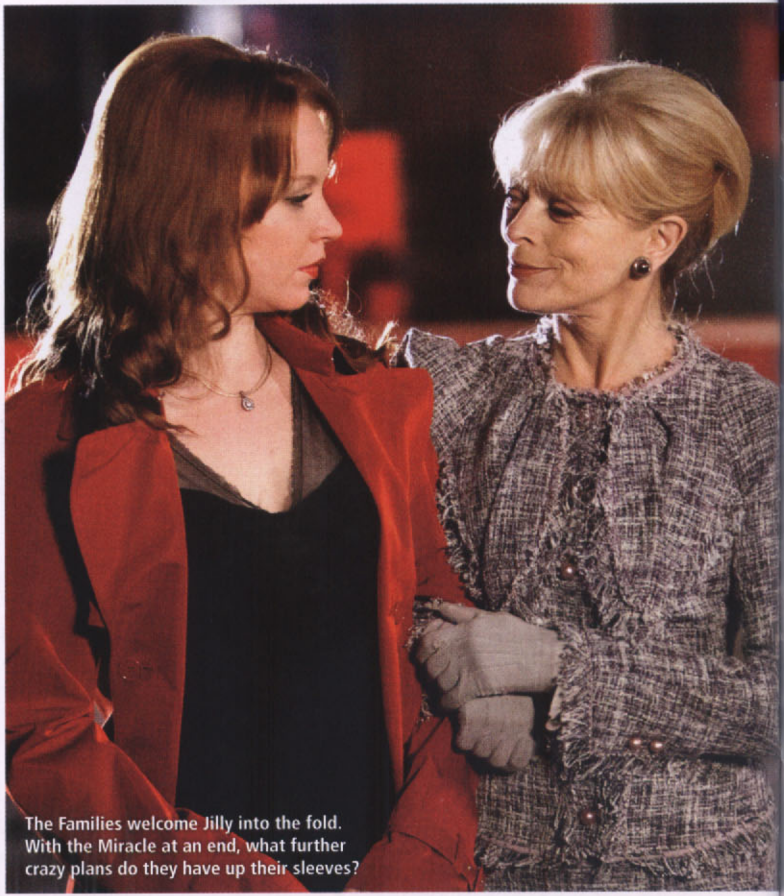
> **'Even in Older Amy's body language there's a sense that something's died. It's wonderfully sad...'**

"What time do you call this?!"

Torchwood: Miracle Day
Episodes 7-10

TELEVISION BBC One/BBC One HD

STARRING John Barrowman, Eve Myles, Bill Pullman, Mekhi Phifer, Alexa Havins, Lauren Ambrose, Kai Owen, John De Lancie
WRITTEN BY Jane Espenson, Ryan Scott, John Fay and Russell T Davies
DIRECTED BY Gwyneth Horder-Payton, Guy Ferland, Billy Gierhart
FIRST UK BROADCAST 25 August – 15 September 2011



The Families welcome Jilly into the fold. With the Miracle at an end, what further crazy plans do they have up their sleeves?

> 'Jilly Kitzinger escapes to catfight another day, her glossy surface rendering her almost as impervious to harm as Jack.'

Long ago and far away, a man called Captain Jack Harkness lived and lived and lived on a magical island called Torchwood. Then one day a miracle occurred, and Jack became the only person in the world capable of dying. But surely the story couldn't end there…

Or could it? After all, *Torchwood* has sometimes had issues with endings, leading to a creeping fear of what Rex so charmingly terms "those stupid lame-ass Torchwood things." But if anyone had warned me that the *Miracle Day* climax would hinge upon a planet-sized quantity of crack and a public exchange of bodily fluids, I'd have been amused but not altogether surprised. After Episode 1's brazen display of phallic firepower, it's both fitting and hilarious that Episode 10 finds the Torchteam gazing into what's officially known as the Blessing, although I can only describe it as the world's biggest Freudian slit.

To get us to this moment, the plot becomes a little like the Blessing itself: too much close scrutiny might drive you insane, but you can't help being pulled in by its preposterous grandeur. There's also plenty of space to throw in crazy ideas – even the Racnoss get a mention. The former focus on PhiCorp and pharmaceuticals truly seems a world away, while Macguffins from previous instalments turn out to be herrings of the reddest hue (I hope the Soulless got decent prices for those novelty masks on eBay). But the true prime movers behind the Miracle, the Families, are just a bunch of exploitative human capitalists, self-serving but ultimately faceless facilitators, serving up a crisis that will let Torchwood show what they're made of.

Appropriately, given the echoes he's displayed earlier in the series, what Jack is primarily made of is the Doctor. At least, the Doctor is what he longs to be – righting wrongs and exploring the world with a companion – and notwithstanding the notches on his bedpost, it's Jack's relationship with the Doctor that has shaped his life most. In fact, it's almost possible to read the whole of *Torchwood* as not just a spin-off but an alternate-universe version of *Doctor Who*, based around the premise "What if the Doctor's libido were bigger than his brain?" It's also plain to see why that would be really bad news for the universe, but it's certainly fun to watch.

As we flashback through some highlights of Jack's career as a Doctor tribute act, we meet the roguish Angelo, whose promisingly adventurous spirit is weighed down by a ton of Catholic guilt. We've heard similar tales before but this one has real emotional heft, boosted by Daniele Favilli's touching performance. But after all the accumulated angst of the past, it's rather refreshing when Jack stares into the Blessing and finds that his pile of good things weighs up pretty well against his pile of bad things. He doesn't only reset the Blessing; the Blessing resets him too.

"Running away together! Running away forever! Angelo!"

Where Gwen is concerned, however, no reset buttons are required. From her satisfying saucepanning of Oswald to her quiet anecdote about her dad and her admission of how much she bloody loves her Torchwood life, she may not be English and she may not be a girl but she's most definitely a star. The CIA's files may claim that the best results can be achieved by separating Jack and Gwen, but drama-wise, the opposite is true. The lovely scenes they share in Episode 7 illuminate their bond and let us recognise it for what it actually is. They're not lovers or colleagues or family; they're a time-traveller and his companion.

Since Jack and Gwen's long service earns them a free pass, it's our Torchwood newbies who find themselves in the traditional end-of-season Lottery of Life. After a gleeful stream of twists, turns and double bluffs with death, the short straw is drawn by the unfortunate Esther; a shame but not a tragedy, since she never quite sprang to life for me in the first place, missing the wit and grit that makes a stand-out survivor. Possessing those qualities in bucketloads, however, is the irrepressible Rex, who not only survives but wins a bonus prize, revealed in the astonishing final scene; his unexpected Rex-surrection made me cackle out loud with delight. Goodness, what a little Jack-juice can do.

Over in Bad Guys corner, we also find one winner and one loser. Despite the relish Bill Pullman brought to the role, I'm still pondering the place of Oswald in the story, other than being so vile that he could be blown to smithereens without upsetting anyone. His evangelical outpourings were apparently the wild improvisations of a desperate man, trying on the idea of redemption then finding out he could never make it work. Meanwhile, a much more socially acceptable opportunist, Jilly Kitzinger escapes to catfight another day, her glossy surface rendering her almost as impervious to harm as Jack.

Most deliciously of all, the stones are neatly laid for a potential follow-up series. What is the Families' Plan B? Will Gwen's mum take on childminding duties and let Rhys out to have adventures next time? And is Rex now cursed to live grumpily ever after? As a Family guy in Shanghai once said: "Stories yet to come, they're the best."
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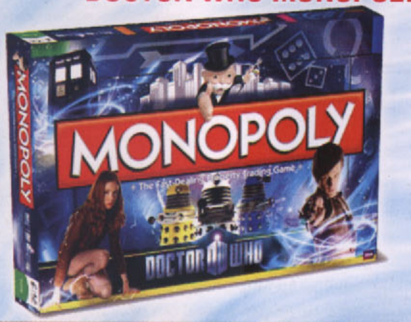

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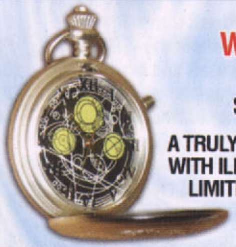

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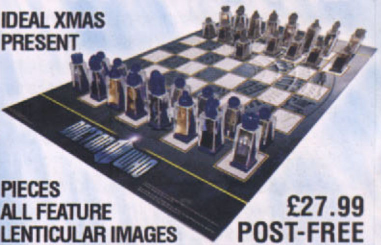

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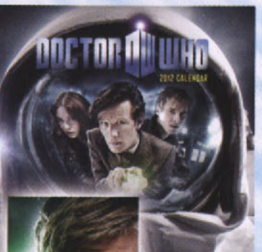

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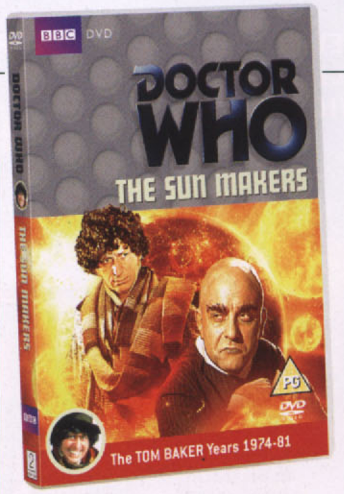
The Sun Makers



DVD 2|entertain

STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela) and John Leeson (K9)
WRITTEN BY Robert Holmes
DIRECTED BY Pennant Roberts
FIRST BROADCAST 26 November – 17 December 1977
RRP £20.42

Here's a contradiction. For a story that's considered one of the breezier diversions for the Fourth Doctor – a step out into the light from the gloomy gothic of his early years – when we join our hero in the TARDIS at the top of *The Sun Makers*, he looks like someone has spat in his jelly babies. Fiction and reality are blurring for the Doctor and his companion. Tom Baker loathed the character of Leela, believing her – rightly, I think – too violent for his series. Baker's contempt bleeds through into the Doctor (if, that is, the two can ever seriously be considered as separate personalities). This is why, throughout her time in the TARDIS, Leela always feels more passenger than friend. We only have to remember the easy companionship the Doctor shared with Sarah – how her bright smile could detonate his atomic grin – to see how much has changed. In *The Sun Makers*, Baker can barely bring himself to look at Louise Jameson when he's talking to her. He makes eye contact with K9 more often. (Although, the Doctor's hardly encouraging to his new dog either. "Leela, tell your tin pet to shut up!" he barks, having also ordered Leela to shut it mere moments before.) But while we understand the backstage tensions, how might we explain this sour atmosphere within the fiction? Perhaps a long time has passed between adventures, and the Doctor's nerves are frayed when he's stuck in the TARDIS for too long. They've resorted to playing board games, as one does when a holiday is rained off. Before the chess came out, maybe they completed jigsaws of old Gallifrey. "Ah! I've found a piece of the Untempered Schism." "Areas of burnt orange suggest sky, Master." "Shut up, K9."

The TARDIS lands on Pluto, which brings us to another contradiction. For a story that's frequently been dismissed as 'cheap', *The Sun Makers* delivers a wider range of interesting locations and eye-catching sets than many a modern *Doctor Who* story. Certainly, the 'cheap' tag can be applied to an opening shot that sees Citizen Cordo arrive at an appointment with a beige, papery wall that's been misguidedly enlivened with a clumsy cross of red insulation tape. But that's a small misstep. The rest of the production goes to great lengths to transport us to an alien world; crossing England to find Pluto's vast rooftops, endless corridors and dingy underground vaults. To help us mentally join these disparate locations together, the designer cannily invests in several tins of orange paint, which he splashes liberally about. This allows the bulk of his budget to be spent on half-a-dozen sets, which range in quality from the perfectly serviceable – the rebels' base, which seems better suited to a student production of *Rent* – to the rather fine. The best is the office of deputy chief plutocrat Gatherer Hade, which draws the eye back and up across various levels. However, quite what the Gatherer's non-speaking staff are up to on their background platforms is anyone's guess. One man leans raffishly on a railing, watching another randomly poke the air with a spider rest liberated from a snooker table. It seems that in the distant future, rich men will still be free to indulge even their most surreal fetishes.

But all this is mere sideshow. Pluto is not really built with sets and props. Truly, it is conjured from the air with words alone. No *Doctor Who* writer has ever spun alien worlds with the wit, precision and poetry of Robert Holmes. Over the past year, these DVD reviews have taken to task stories that open to a screed of egregious exposition passed off as casual conversation – step forward *Meglos* and *Frontios* – and that's because tales like *The Sun Makers* hold the rest to a better standard, by proving how cleverly and subtly it can be done. From page one, line one, the bar is set high.

"Congratulations, Citizen. Your father ceased at 1:10" is surely *Doctor Who's* drollest opening line. The brilliant black humour, as that cheery 'congratulations' shunts into news of the death of a loved one, takes the breath away. The conversation which follows – between Cordo and Hade as the former attempts to pay his death taxes – is nothing less than a work of art.

"Not on the desk!" bellows Hade, as Cordo tries put his purse down. "It might scar." Cordo gives a little gasp of recognition. "It is *wood*, your honour?" "Of a kind called 'ma-hog-ay-nee'" mispronounces Hade proudly, adding: "I don't suppose you've ever seen *wood* before, have you citizen?" "Never," replies awestruck Cordo. "We learned about it at the preparation centre," he explains, before giving his own modest boast: "There was even a picture of a tree." What's so wonderful

> **'You can almost hear script writer Robert Holmes chuckling wickedly, as he refills his pipe...'**

PICK OF THE MONTH!

Illustration: Ben Willsher

The Doctor does what he does best – inspiring a revolution!

is that every line of this seemingly trivial exchange takes us a small step deeper into this world, with the punchline hanging on the most humble of words: 'even'. In what kind of place might as mundane a thing as a *picture* of a tree command an 'even'? With one word, Holmes summons an entire dystopia. And from here, the values of the society on Pluto – the impossible taxes, the high price of ordinary human compassion, the insignificance of the individual – are laid out for us at the same time as we mentally map a bleak world of foundries, walkways and correction centres.

This brings us to another contradiction. For a story that's known as a comedic outing, *The Sun Makers* certainly serves up some dark and disturbing ideas. That opening Hade/Cordo scene – in addition to everything else it achieves – hides away *Doctor Who*'s blackest joke. Hade explains to Cordo that only two small cash credits will help offset the 132 Talmar price of his father's "Golden Death." The first is his father's "personal contribution" of seven Talmars; his total savings from 40 years' work as a municipal servant, cleaning corridors. "Then," Hade adds, "there's a recycling allowance, based on a death weight of 84 kilos, of eight Talmars." Seven Talmars. Eight Talmars. Robert Holmes has chosen those numbers with care. He's telling us – and you can almost hear him chuckling wickedly as he refills his pipe – that the decaying meat of this man's corpse has a greater value than his entire life's work; that Cordo's father is worth more to him dead than he ever was alive. It's a bleak view, to put it mildly. And, while we think about that, what might 'recycling' of a body mean on a world without trees, where all food must be artificial? This is twisted, sinister stuff, exquisitely woven into Hade's breezy enumeration of an invoice.

Again and again, it's the words that prove *The Sun Makers*' greatest joy. There's a wonderful little scene with the Gatherer and the Doctor, where they each think they are getting one over on the other. "While you're here, you must get about a bit," suggests Hade, as if there might be an open-topped bus tour departing any minute. There's more fun with the 'noises off' of Pluto, with mention of such intriguing ne'er-do-wells as "Wurgs and Keeks," and the "arrogant Ajacks." Later, the Gatherer and his boss, the Collector, dismiss the downtrodden masses with alliteration and assonance: they are "factory fodder" and "cellar dwellers." The Collector is a goblin creature who runs the whole cruel business of Pluto; a snivelling Rumpelstiltskin jealously hoarding his gold. The Gatherer's habit of buttering-up his tiny boss by using synonyms for 'large' is such good fun – there's "Your Colossus!", "Your Hugeness!", "Your Amplification!" and many more – but what's even better is when things begin to go wrong on Pluto and the flattery becomes slowly more inappropriate and insulting. "Your Monstrosity!", "Your Corpulence!" What a joy it is.

Unfortunately, Holmes lets his love of the macabre and the gruesome get the better of him when we meet Pluto's rebel faction. "Show courtesy to my rank," spits leader Mandrel, "or I'll cut your skin off inch by inch." And the threat of slice-and-dice continues, mostly thanks to Leela. "Before I die, I'll see this rathole ankle-deep in blood!" she vows. Most wince-inducing of all, she promises Mandrel: "I'll split you!" It's vivid stuff, to say the least. *Doctor Who* couldn't get away with anything close to this charnel house language today, and that's no bad thing. It does, however, give us what must be the most typical Robert Holmes line of all time: "Mouth those mindless pieties down here, Citizen Cordo, and you'll get yer throat slit!" It's just another passing threat, but in it we find all Holmes' favourite tricks in play at once.

Happily, *The Sun Makers* has a superb cast to deliver its brilliant script. What's most striking is how relaxed and well-rehearsed they are. Tom Baker warms up as soon as he's away from Leela, and he's clearly having a ball when the Doctor confronts the Collector at the end of the story. He and actor Henry Woolf have made the most of rehearsals and worked out so many little bits of business. The bald Collector's wistful fondling of the Doctor's curls is particularly cute, and the moment when he slams his fist down on a vital control, only for it to spring up and be caught in mid-air by the Doctor, is a genuine laugh-out-loud moment of slapstick. When you watch these scenes, try to ignore Baker and focus on Woolf. You'll rarely see an actor working so hard. Emotions flutter across his face like colours on a squid; pride then bitterness then glee then confusion then panic. It's one of the wittiest and most entertaining guest turns ever given in *Doctor Who*.

"So what's Contingency Plan B?" jokes the Doctor as he unravels the economy on Pluto and the Collector liquidates himself. *The Sun Makers* is the first of a particular subset of *Doctor Who* stories where our hero stumbles across a sick society that is a twisted version of our own world – with one shortcoming of modern life extrapolated to become its defining characteristic – and blasts through it like antibiotics. We'll see this again in *Paradise Towers*, *The Happiness Patrol*, *Gridlock* and *The Beast Below*, but *The Sun Makers* remains the most enjoyable, due in part to the fact that the Doctor's fourth incarnation lacks the pious streak that can make his successors seem smug and superior at times. As he leaves Pluto in the hands of those murderous rebels, with not a single word of caution or advice, there's something deliciously reckless about it. It's refreshing not to be obliged to ponder what we've learned, or to mourn the terrible sacrifices that have been made in the name of liberty. There's no call to hail-the-unalive-Pex, to weep for the rubbery mush of the Face of Boe, or salute that brave and noble space whale. Sod 'em. We're outta here.

Leela considers splitting her guard in two.

Back in the TARDIS, the Doctor tells Leela how he defeated the Collector. "I fed a two per cent growth tax into the computers, index-linked," he says. "It blew the economy." It's a joke, but it's not so far from the jargon we now hear on the news every day, in this new era of recession: the quantitative easing, the short-selling, the subprime toxic debt that brought down banks and poisoned economies around the world. Suddenly we see that *The Sun Makers* packs even more of a satirical punch today than it did on transmission. In 1977, Robert Holmes was stinging from a tax bill, and used *Doctor Who* to vent his anger. In a decade of spiralling inflation and punishing taxation, older viewers could enjoy the joke of Hade's list of bizarre taxes, and taxes on taxes. In the Collector, Holmes was clearly mocking the government. But today, we see politicians as almost powerless in the face of the machinations of big business, and watching *The Sun Makers*, we see Cordo is tyrannised not by a government, but by a corporation – which controls him through his debts, and through his fear of debt. The most chilling detail of all is how the Company keeps its workforce pacified. The PCM gas it pumps into the cities doesn't simply dope the citizens. Instead, it raises anxiety levels by a tiny degree, so that everyone is so consumed by their own everyday fears and self-doubt, and can never muster the will to rebel. It's a horrific idea.

Before becoming a writer, Robert Holmes was an army officer on active service, then a policeman and later a crime reporter for a newspaper. One could believe that these experiences left him with a jaded view of human nature, but instead it seems to have sharpened the sense of humour he surely needed to survive the jungles of Burma and the mean streets of London. But that special mix of cynicism and optimism ultimately gave us some of the richest, cleverest *Doctor Who* stories ever written. And *The Sun Makers* is among that number.

DVD Extras

Principal documentary *Running from the Tax Man* is a smart piece of work with a good range of interviewees, and some insightful commentary from historian Dominic Sandbrook. The programme guides us through *The Sun Makers*' political backstory, and a discussion about Pluto's demotion from the solar system. However, given that the most significant aspect of *The Sun Makers* is that it's *very* funny, this documentary sadly fails to get to grips with the humour of the piece. In 1985, Robert Holmes made it clear that he knew he was pushing his luck with *The Sun Makers*: "working at the anarchic boundaries for *Doctor Who*," he called it. It's this anarchy that makes *The Sun Makers* special, and the documentary doesn't quite connect with it.

The commentary – featuring Tom Baker, Louise Jameson, guest star Michael Keating and director Pennant Roberts – is a lot of fun, and shines a light on the relationship between this Doctor and assistant. There's no doubt that Jameson is among the most talented actresses ever to stand at the Doctor's side. Leela is an absurd, fantastical character – this pedantic, childlike savage in a leather swimsuit – and the most high-concept companion there's ever been, but there's never a single moment when we don't believe in her. That's down to Jameson's skill, and her totally immersive and deadly earnest acting style.

But there are all kinds of actors; and when, on the commentary, Jameson praises the 'honest' performance of Cordo actor Roy Macready, Baker laughs. "We didn't bandy around words like 'honest' back then," he says. Jameson also speaks of "honouring the text," and we remember that Baker liked to 'honour' a *Doctor Who* script by christening it 'whippet shit' and flinging it out the window. The two actors' differing senses of humour mean that Jameson never seems to know when she's having her leg pulled. Time and again she takes Baker's whimsy at face value, and we can hazard a guess as to how quickly Baker might have become bored with his jokes not being 'got', back in the day. One imagines how that might have been a source of friction on set, above and beyond Baker's distaste for the character of Leela.

Tom Baker has mellowed over the years, and he and Jameson are now on good terms. For many years, Baker distanced himself from *Doctor Who*, but recently he has seemed eager to "give something back to the fans." He's now 'coming soon from Big Finish', something that seemed impossible a few years ago. Big Finish has always worked hard to recapture the particular atmosphere of *Doctor Who*'s various eras, but here I hope they fail – in the nicest possible way. Life doesn't offer many second chances. As Baker and Jameson reassume their roles, it would be lovely to find that, on TV, we only saw the rainy days in the TARDIS. Soon, I trust – and only 33 years too late – we'll hear the Doctor and Leela laughing together, and finally find them to be the best of friends. **GARY GILLATT**

Recorded Time

AUDIO DRAMA Big Finish

WRITTEN BY Catherine Harvey, Richard Dinnick, Matt Fitton, Philip Lawrence
STARRING Colin Baker (the Sixth Doctor) and Nicola Bryant (Peri)
ALSO STARRING Raquel Cassidy
RRP £14.99 (CD), £12.99 (download)

Another of Big Finish's 'four-for-the-price-of-one' releases celebrating another landmark: 150 releases in the regular monthly series. *Recorded Time* gathers together a quartet of short stories, each featuring the Sixth Doctor and his companion Peri, and each revolving in some way around the power that communication has in personal relationships, and the ability of words to change the world.

First up is the title play written by Catherine Harvey, which has the TARDIS arrive at the court of King Henry VIII just as the old tyrant is starting to tire of his second wife, Anne Boleyn. Peri's appearance is, from Henry's point of view, fortuitous, and from Queen Anne's, disastrous; and while Peri tries desperately to protect her modesty, and the Doctor is put in the stocks for daring to question the King, there is something far more sinister going on – someone is predicting the future, and writing Peri into the history books.

Recorded Time takes as its theme the power of the written word to shape history – apt, given that it's set at a time when the English translation of the Bible was becoming the most significant event in British history. Though a thread of melancholy runs through it, *Recorded Time* is far from po-faced, and is a punchy way to open the collection.

Paradoxicide, by Richard Dinnick, plays things more for laughs, despite revolving around a secret stash of deadly weapons hidden on a plague-dead planet. The hoary old cliché of an army of women – the Volshi (though they might as well be the Drahvins from 1965's *Galaxy 4*) is subverted because Peri points out the inherent flaws. But this is secondary to the kind of time-troubling twists we've become accustomed to on TV, as the truth behind the plague (and the play's title) is gradually revealed in a solid episode.

The third play, *A Most Excellent Match*, takes the themes of the previous stories, and trumps them – not only because it actually takes place within a world of fiction, where Mr Darcy rubs shoulders with Heathcliff and Alec d'Urberville, all of whom are vying for Peri's hand in marriage. But writer Matt Fitton takes the tradition of characters lusting after Peri to its logical extreme by having her chief suitor being none other than the Doctor himself. The two leads delight in the opportunity to spout costume drama dialogue at one another, and the result is easily the most fun of the four episodes.

Finally, *Question Marks* ends the collection on a darker, deeper note. Philip Lawrence has written a compelling murder mystery set on an abandoned spacecraft, with characters who have no memory of how they got there, or even who the murder victim is. The only identifying marks anyone has are the question marks on the Doctor's collar. The answer is clever, and it leads to a final scene that sticks in the mind a long time after the episode has finished – as a result, this is, by a whisker, the strongest of four strong plays, and a fine end to an excellent celebratory release. **MATT MICHAEL**

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READ BY William Russell, David Troughton, Katy Manning, Louise Jameson, Peter Davison, Colin Baker, Sophie Aldred, India Fisher
RRP £12.99 (CD), £10.99 (download)

Big Finish's latest audio short story collection opens with a bang with *A Star is Born*. Like this month's other First Doctor release, it's narrated by William Russell, but goes out of its way to subvert expectations. While there's an image of this Doctor as a doddery old man, writer Richard Dinnick has recognised his incongruous energy, sharp intelligence and quick action and contrasts them with the defeatism of the dying alien Metraxi. As a result, this is one to make the listener sit up and take notice.

It's followed by *Penny Wise, Pound Foolish* by Foster Marks – the first of three disappointingly sequenced humorous vignettes. While this story of the Second Doctor uncovering an unethical mining operation is diverting enough in itself, placing it right next to the equally light *Lost in the Wakefield Triangle* tends to highlight the flaws in ordering these stories by Doctor. The latter tale, by Vin Marsden Hendrick – the Third Doctor and Jo battle a rhubarb invasion – sounds almost like a pastiche of Paul Magrs' plays rather than an attempt to rekindle the spirit of the era, and definitely puts the twee into Pertwee.

And then we get the third, and best, comedy: *The Old Rogue*, by John Grindrod. Featuring the Fourth Doctor and Romana confronting an alien emperor now running a cafe in Catford, and with a delicious cameo from K9 roasting the local chavs (where was he during the looting?), *The Old Rogue* succeeds in being both funny and provocative, and unlike the previous play genuinely captures something of the Tom Baker era's style.

Things take a more serious turn in the marvellous *Lions of Trafalgar*. Jason Arnopp recognises that the Fifth Doctor is at his best when confronting evil, and gives us this in spades in a compelling story of monsters unleashed in Victorian London.

Almost as strong is *To Cut a Blade of Grass* by Cindy Garland, a rare chance to hear the rough-edged Sixth Doctor of the TV stories, veering between snapping at Peri, grand gestures of largesse, waxing eloquently about the inter-connectedness of all things and salivating at the thought of pie.

The Seventh Doctor story, *The Shadow Trader*, is aptly a darker, less tangible thing, laced with flashes of brilliance as a hunter stalks Ace to steal her shadow. Sophie Aldred gives an engaging reading of Charles Williams' intriguing script. And the whole collection finishes in dark, disturbing introspection with Avril Naude's *Quantum Heresy*, in which an archivist gradually becomes aware that she is trapped in time.

Quibbles with poor sequencing aside, *Short Trips IV* maintains the high standard of its predecessors. Recommended. **MATT MICHAEL**

> 'Writer Jason Arnopp gives us a compelling Fifth Doctor story of monsters in Victorian London...'

The Rocket Men

AUDIO READING Big Finish

WRITTEN BY John Dorney
PERFORMED BY Willam Russell
FEATURING The First Doctor, Ian, Barbara and Vicki
RRP £8.99 (CD), £7.99 (download)

If the title didn't give it away, then the front cover to this *Companion Chronicle* delivers a very clear message that *The Rocket Men* is retro. It's the kind of story that might have seemed old-fashioned even in 1965, given that it plays with sci-fi images and styles from 30 years earlier – exactly the kind of adventure serials, in fact, that Ian Chesterton might have watched as a lad.

It's a straightforward story of good versus evil. Good, in the form of Ian Chesterton, brought to life so beautifully by William Russell – it's hard to believe it's been almost 50 years since he first played the role. Rightly, Ian is very much the central character: it's his choices, his compassion and bravery that drive the story forward. The Doctor works his magic in the background while Ian protects Barbara and Vicki, and squares up to the irrecuperably evil Ashman.

Ashman and his Rocket Men have invaded the leisure planet Jobis, where the Doctor has amusingly blagged a free Saga holiday, subjected the native fauna to target practice, rounded up the guests and basically been a massive nuisance to everyone.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
WILLIAM RUSSELL NARRATES
THE ROCKET MEN
BY JOHN DORNEY
WITH GUS BROWN AS ASHMAN
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

As in all those 1930s film serials, their motives are simple and base: greed and a lust for power. Ashman is hardly a nuanced creation: he's a nasty sadist. But his greed is an effective contrast to the selflessness of our hero Ian, whose self-sacrifice for Barbara does not go unnoticed, not least by the Doctor. A will-they-or-won't-they relationship that's been simmering under for 49 years has rarely been more sensitively or directly addressed.

The Rocket Men works because of this simple directness, helped along by some attractive prose and William Russell's narration. Looking back fondly to a gentler time, this is a charming and understated addition to the series. **MATT MICHAEL**

Serpent Crest: Tsar Wars

AUDIO DRAMA AudioGO

WRITTEN BY Paul Magrs
STARRING Tom Baker (the Fourth Doctor), Susan Jameson (Mrs Wibbsey), Michael Jayston (the Tsar), Suzy Aitchison (the Tsarina), Simon Shepherd (Boolin)
RRP £10.20 (CD), £6.79 (download)

STARRING TOM BAKER
DOCTOR WHO
TSAR WARS
PAUL MAGRS
SERPENT CREST
EXCLUSIVE AUDIO ADVENTURE!

AudioGO's third series of five linked, all-new Fourth Doctor adventures picks up where the last series, *Demon Quest*, left off. Those that followed that series may remember that the Doctor and his somewhat unlikely companions – retired UNIT Captain Mike Yates and Mrs Wibbsey, housekeeper to the Doctor's occasional country retreat Nest Cottage – had just returned 'home', having defeated the villainous Hornet Queen for the second time.

Resting in his armchair, the Doctor proposes a toast to Christmas Day when the doors of Nest Cottage are flung open and the three friends find themselves at the mercy of alien intruders. Clunking and hissing all over the soundtrack, they turn out to be powerful robots. Leaving Yates unconscious in the wreckage (and out of the rest of this adventure), the Doctor and Wibbsey are taken by wormhole technology to a futuristic civilisation in a distant galaxy, one ruled by a Tsar and Tsarina, and with a familiar name attached to its might – the Robotov Empire.

The gag here, of course, is a pun on the downfall of the last Tsar of Russia, Nicholas II, and more specifically, on the 1971 film *Nicholas and Alexandra*, in which Michael Jayston played Tsar Nicholas and Tom Baker the Mad Monk Rasputin, whose mystical powers the Tsar's wife believed were able to cure their son of haemophilia. Jayston returns to play the Robotov version of the same role, while Rasputin becomes Father Gregory and is again played by Baker in a dual role that makes this a doppelgänger story, with the Doctor being mistaken for Father Gregory right from the start.

Tsar Wars lugs about a lot of backstory. The Robotov Empire is an entirely robotic one. Originally created by their human masters, the robots have taken over completely. Although the Tsar and Tsarina look human, they are in fact robot copies of a revolution that, rather oddly, wants to keep everything the same – bar removing all the humans, who are now put to work building power stations on satellite moons.

Doctor Who has parodied popular fiction many times, but actual history rather less so. There might be good reason for this; real life isn't as tidy as fiction, and drawing from it too much can compromise the story. The Doctor seems to be on the side of the Robotovs, for example, even though it's clear they were the original aggressors.

More satisfying is the use of the (as yet unseen) alien race the Skishtari, whose emblem is the Serpent's Crest itself, and of the mysterious Father Gregory. Writer Paul Magrs makes a clever play on the close relationship that Rasputin and the Tsarina were rumoured to have shared, mirrored in Gregory and the Tsarina's story.

Overall, this is a promising start for *Serpent Crest*, and not just in story but in style. Unlike the previous two series, that were a mix of 'spoken narrative' and 'dramatisation', *Serpent Crest* is a straightforward, full-cast adventure and arguably the kind of thing most Tom Baker fans have been waiting to hear for years. It certainly seems to suit Baker. Father Gregory isn't the 'blood and thunder' performance of his earlier Rasputin but that isn't the main concern – his Doctor has echoes of the glory days…
VANESSA BISHOP

Blackout

AUDIO READING AudioGO

WRITTEN BY Oli Smith
READ BY Stuart Milligan
FEATURING The Eleventh Doctor, Amy and Rory
RRP £9.25 (CD), £6.79 (download)

Oli Smith is a writer who likes to start his stories with the game well underway. His previous audio exclusive, *The Runaway Train*, began with the Eleventh Doctor already working behind the scenes to gather a posse to help him on his quest. *Blackout* opens with him posing as a psychiatrist and talking to a taxi driver, who he's already found out is the unwilling pawn in an alien plan.

It's 1965, New York, and Amy and Rory have been dispatched to the Central Park Reservoir Pump Station with instructions to flood Manhattan's water supply. An alien chemical has been dropped into the drinking water, that will cause untold deaths, and the Doctor's intention is to dilute the supply as much as possible. Having convinced cabby Clint Carter that his dreams of alien abduction are real and not imaginary, the Doctor steps out onto the busy streets to see the first stage of his plan in action – fire hydrants explode all over the city, and the steam cloud they create rises to reveal the triangular shape of a huge invisible spacecraft hovering over the city's skyscrapers. Alarmed by their discovery, the aliens fight back, throwing New York into darkness in a bid to create confusion so their purpose for poisoning the water can reach its natural conclusion.

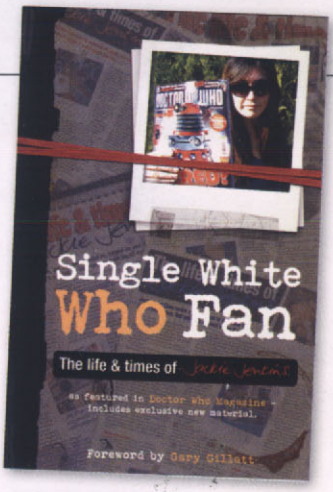
Read by Stuart Milligan (*The Impossible Astronaut/Day of the Moon*'s oddly endearing President Nixon), *Blackout* is a story that plays with our expectations. Firstly, on a story level: the aliens' poisoning of New York's water supply looks like the beginnings of a straightforward invasion – kill off all the humans and then swoop in for whatever reason they might need the Earth. The elaborate deaths, however – those poisoned literally turn into ice statues before shattering – seem to point at some other objective.

Then there's the aliens themselves. Amy and Rory encounter them first lurking in the dark at the Central Park Pump Station, and their description – the long fingers, the spindly frame and the sunken, barely-formed features – naturally recall the Silence from the current series. That they wear business suits, and the story's setting and period, only enforces this further. The aliens, however, stay somewhat annoyingly unidentified throughout, taking away the expectant thrill of a TV tie-in, or indeed any notion of finding out who they really are.

That aside, Smith's story is fast and inventive and, like a number of more recent CD exclusives, pitched at a not-so-young audience. A good test of an audio story is how often you wish you could see it in the series itself. Now, with CGI and regular overseas filming, nothing seems too much of a stretch. One can thus easily visualise the scene where a defiant Doctor walks into a darkened Times Square, and with an improvised generator, rewires its lights to beam out a chilling message to his alien aggressors.

Stuart Milligan's American drawl suits the story perfectly and he affects a good British accent for the Doctor, too. Mention should also be made of the CD's production. Previous exclusives have been content to give the impression of the setting. *Blackout* delivers the full bells and whistles of a busy New York. This sounds like a television soundtrack more than an audio one, and adds immensely to the enjoyment of the adventure.
VANESSA BISHOP

BBC
READ BY STUART MILLIGAN
DOCTOR WHO
BLACKOUT
WRITTEN BY OLI SMITH


Single White Who Fan
The life & times of Jackie Jenkins
as featured in Doctor Who Magazine - includes exclusive new material.
Foreword by Gary Gillatt

Single White Who Fan

PAPERBACK Hirst Publishing

WRITTEN BY Jackie Jenkins
AVAILABLE FROM *hirstpublishing.com*
RRP £7.99

Time – as observed often in *Doctor Who* – plays tricks. You can have fond memories of how much you enjoyed a certain experience, but until you actually *relive* it, you forget how very vivid and wonderful it really was at the time. This is certainly true of Jackie Jenkins' columns published in this very journal from 1997-99, and now collected (*and* updated) in this single handy tome.

They are better than I remembered. I mean, I could recall Jackie's amusing way of looking at life on par with the chronicles of Bridget Jones, but what really set her musings in a higher league was her knack of understanding how the mind of a *Doctor Who* fan worked at synapses-level. She's right inside your head, admitting to all the inadmissible passing thoughts that flit through the mind as the world is viewed from the fan perspective. Concepts ingested at a subliminal level from decades of cassettes, VHS recordings and DVDs jostle alongside the real-world, everyday events which she recounts in her own unique way.

So the words are clever, with *Doctor Who*-themed similes sparkling on every page. But the most likeable thing is that Jackie shares her enthusiasm with like-minded mates Chas and Nigel. While they experience life's random ups and downs, they do so comforted by this silly old television show… and by each other. A better advert for joining a local fan group I've yet to see. But there's something else. A word that's been missing from all the serious academic studies I've read about why people are drawn to this nutty subculture. What's the word now…? Oh yes, that's it. *Fun*.

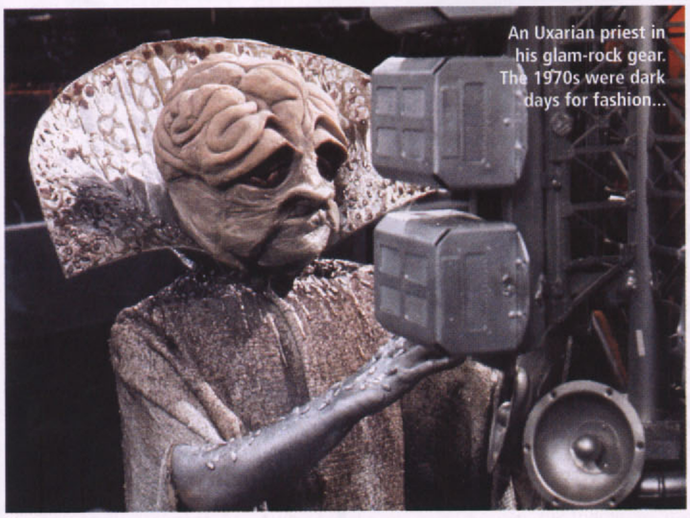
It's all about people loving *Doctor Who* and having fun with their mates because of it. And in the new closing entries of Jackie's life we arrive in 2010 to discover what hand life has been dealing her recently, and to see that she's still infected by her love for the most famous Time Lord of all. And with her mates. And having fun.
ANDREW PIXLEY

Colony in Space

DVD 2|entertain

STARRING Jon Pertwee (the Third Doctor), Katy Manning (Jo Grant), Nicholas Courtney (the Brigadier), Roger Delgado (the Master)
WRITTEN BY Malcolm Hulke
DIRECTED BY Michael Briant
FIRST BROADCAST 10 April – 15 May 1971
RRP £20.42

RELEASED 3 OCTOBER


An Uxarian priest in his glam-rock gear. The 1970s were dark days for fashion...

In the early spring of 1971, the Doctor and his latest assistant Jo took a short spin in the TARDIS, and this adventure played out over six weeks on BBC1. It was the first time such a thing had happened in almost two years, following the Doctor's exile to Earth at the conclusion of 1969's *The War Games*. *Colony in Space* is therefore a significant milestone for the show, as producer Barry Letts sought to maximise the show's flexibility of format, and propel our heroes back into time and space. It's a shame, then, that it seems not to be the most fondly remembered of tales...

"One of the lovely things about the drip-drip release style of the *Doctor Who* range," reckons documentary producer Chris Chapman, "is that it sometimes gives you a great chance to re-evaluate the more neglected stories from the back catalogue. *Colony in Space* is one of those stories that people really don't seem to talk about very much – so it was lovely to really get my teeth into it for this documentary, and champion its finer qualities!

"I've always been fond of the direction. Michael E Briant is one of the series' best, and knowing that this was his *Doctor Who* début, I really wanted to get him in front of camera here. The director is always the first person you try to get hold of as an interviewee, because they always have the best perspective on the production from start to finish. Michael flew into the UK especially for our interview and for the story's commentary. His presence really *makes* the documentary."

BBC DVD
DOCTOR WHO
COLONY IN SPACE
PG
The JON PERTWEE Years 1970-74

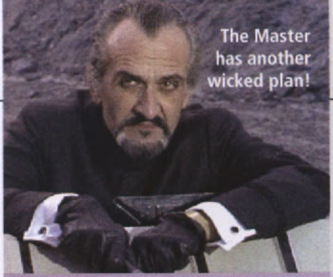
Another contributor's face is a little more familiar – he's been one of the most acclaimed directors working on more recent episodes. "A real joy was getting Michael's assistant on *Colony in Space*, Graeme Harper, involved in our documentary," Chapman enthuses, "so the two of them could 'tag-team' a lot of the production detail between them. Graeme and Michael are great mates, and that friendship gave us a great focus for the film. They had to face up to some truly diabolical filming conditions as nature threw everything it could at a wet and shivering *Doctor Who* crew! You really get a sense of how tough a production *Colony in Space* was."

More revelations are forthcoming from the cast and crew on the serial's commentary track. "You never know what's going to happen on these commentaries," says moderator Toby Hadoke. "I make notes so that I have something to say every 60 seconds should silence fall, but the best ones are those where the notes are redundant – and everyone on *Colony* ensured things bounced along. Michael hadn't seen Morris Perry [who played Dent] for years, and was extremely complimentary about a number of his performances, while Morris and Bernard Kay [Caldwell] are old sparring partners.

"Meeting Bernard was a highlight for me, as I'm a huge admirer of his work. He spent the afternoon good naturedly tearing *Colony* to shreds! At one point, Terrance Dicks – in the spirit of fun – told Bernard the script editor's nightmare was the story being scrutinised by 'difficult actors'. 'Difficult?' Bernard boomed. 'Not when I can be bloody *impossible*!' Add to that Graeme Harper acting as the comedy stooge for Michael E Briant and Katy Manning, and we had all the ingredients for a great commentary. I'm a very lucky person to be allowed to spend time with these people, but I try not to get starstruck! I have a job to do and it is one I take very seriously. I put a lot of extra hours into making sure everything is as good as it can be. I take no credit for *Colony* though; with the team [producer] John Kelly assembled, we were always onto a winner."

"Watching it again," Chris Chapman concludes, "I really do think it's one of the more underrated stories of the Pertwee era, if not the whole series..." **DAVID DARLINGTON**

BUY IT BECAUSE: It's an important, yet neglected, adventure – and one that might pleasantly surprise you...


The Master has another wicked plan!

WHAT'S IT ABOUT?

The Time Lords discover that the Master has stolen their secret file on the Doomsday Weapon, and send the Doctor to the desolate planet Uxarieus in the year 2472, to retrieve it. There, the Doctor and Jo meet colonists who are being attacked by a monster – one that kills with its huge claws...

EXTRA FEATURES

- Commentary with star Katy Manning, guest stars Bernard Kay and Morris Perry, script editor Terrance Dicks, assistant floor manager Graeme Harper and director Michael E Briant, moderated by Toby Hadoke.
- *IMC Needs You!* – the making of *Colony in Space*
- *From the Cutting Room Floor* – model and location unused footage
- Photo gallery
- Subtitles & subtitle production notes
- PDF *Radio Times* listings
- Coming Soon

Katy Manning
Jo Grant

IMC Needs You!

Film trims.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

SEPTEMBER

THURSDAY 29

BOOK

- ***The Silent Stars Go By*** by Dan Abnett [The Eleventh Doctor, Amy and Rory] BBC Books £12.99 See page 77

FRIDAY 30

CDs - AUDIO DRAMA

- ***The Doomsday Quatrain*** [Seventh Doctor] by Emma Beeby & Gordon Rennie Big Finish £14.99
- ***House of Blue Fire*** [Seventh Doctor] by Mark Morris Big Finish £14.99
- ***Bernice Summerfield – Epoch*** [*The Kraken's Lament* by Mark Wright, *The Temple of Questions* by Jacqueline Rayner, *Private Enemy No. 1* by Tony Lee and *Judgement Day* by Scott Handcock] [Bernice Summerfield] Big Finish £40.00 See page 78

DOCTOR WHO
THE DOOMSDAY QUATRAIN
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA
DOCTOR WHO
THE MEMORY CHEATS
THE COMPANION CHRONICLES

CDs - AUDIO READING

- ***The Companion Chronicles: The Memory Cheats*** by Simon Guerrier [Second Doctor, Jamie, Zoe] Big Finish £8.99

OCTOBER

MONDAY 3

DVD

- ***Colony in Space*** by Malcolm Hulke [Third Doctor, Jo] 2|entertain £20.42 See above

THURSDAY 6

CD - AUDIO DRAMA

- ***Serpent Crest 2: The Broken Crown*** by Paul Magrs [Fourth Doctor and Mrs Wibbsey] AudioGO £10.20 See page 78

The Brilliant Book 2012

HARDBACK BBC Books
EDITED BY Clayton Hickman
WRITTEN BY Steven Moffat, Neil Gaiman, Steve Thompson, Gareth Roberts, Tom MacRae, Matthew Graham, Toby Haynes and others
RRP £12.99

RELEASED 13 OCTOBER

Believe it or not, it's only a few short months since a certain mysterious phrase took on a new resonance; 'pay attention,' we were told, 'it's not really her'. Not that these words were to be found anywhere in *Doctor Who* itself – rather, a year ago they formed a tiny passing reference in *The Brilliant Book 2011*. "And there are still clues in the 2011 book yet to pay off on screen," teases editor Clayton Hickman, "and even one clue that was false when we wrote it – but then Steven took it and turned it into a story point in the final episode, *The Wedding of River Song*..."

But that wasn't all that the first *Brilliant Book* had to offer, of course. "The 2011 book went down even better than I'd hoped," Hickman points out. "We had five-star reviews across the board. The best thing, though, was the reaction it got from Steven Moffat. Steven's a crazily busy man, but when I gave him a copy of the *Brilliant Book*, he genuinely did not put it down all evening. I got emails from him for days afterwards, singing its praises.

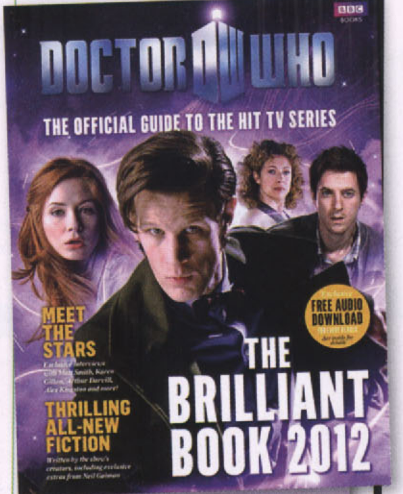
"All the TV writers have been enthusiastic about contributing to this year's book, now that they've seen what we are capable of – so we've got Stephen Thompson on Captain Avery's real-life voyages, Tom MacRae writing a sales brochure for the Handbots, Matthew Graham taking us through the fight for Ganger rights and Gareth Roberts with the Doctor's application form to Sanderson & Grainger.

"It was especially exciting that Neil Gaiman was so up for writing for us – I'm a bit of a sad fan of his books – and we've got a step-by-step guide to directing from Toby Haynes. I'd really loved the blow-by-blow guides to producing and writing in the last book – we had a lot of letters from kids saying how useful Gareth Roberts' advice had been to them in their own writing, which is just what I'd been hoping for. Plus we've dredged up even more behind-the-scenes facts and cut sequences. Wait till you hear about the version of Episode 3 set wholly on dry land, or what *Cybermen and a Baby* would have been...!"

"I have to thank Steven Moffat and Caroline Henry at the *Doctor Who* production office for trusting us with secrets. With later episodes, we've had to be cunning, as it's possible that some things could end up on the cutting room floor after we went to press. We've also had to promise to lock all copies of the book in a big iron box until after transmission of Episode 13.

"However, while there are some hints and teasers about the *next* season in the book, we've not got our page of spoilers this time, alas – it's still too early for Steven to have finalised all his plans, and we didn't want to risk a page of teasers which might turn out to *all* be wrong! But there's enough in there to intrigue and annoy everyone until much later on in 2012. And anyway, I could be lying... couldn't I?"
DAVID DARLINGTON

BUY IT BECAUSE: Joy about every aspect of *Doctor Who* is evident from every single page!



WHAT'S IT ABOUT?

Packed with unseen photographs and original artwork and illustrations, and written by the people who make the TV series, this is an indispensable guide to the 2011 series of *Doctor Who*.

The Silent Stars Go By

HARDBACK NOVEL BBC Books
WRITTEN BY Dan Abnett
RRP £12.99

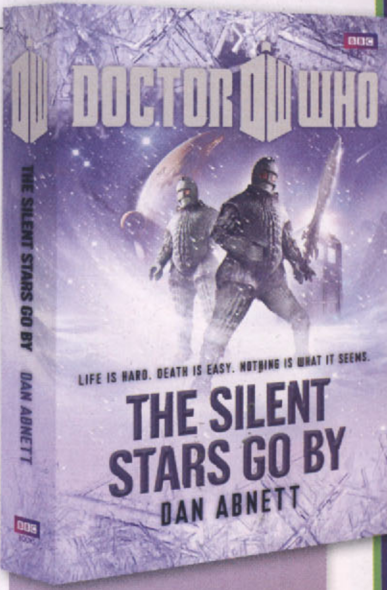
RELEASED 29 SEPTEMBER

One year on from Michael Moorcock's *The Coming of the Terraphiles*, we now have the second large-format, long-form *Doctor Who* novel, *The Silent Stars Go By*. The author of the book, Dan Abnett, is a *New York Times* best-selling author several times over with over a million copies out there.

"I was approached directly by the BBC to write what became *The Silent Stars Go By*," reveals Dan. "And when they offered me the opportunity, I jumped at it – it's a real honour to follow Mr Moorcock! I was aware that it was a high-profile job, and I wanted to deliver a story that was the book equivalent of a Christmas Special – fast, fun, a classic monster, and some smart back-chat. I suppose I imagined people reading it by the fireside at Christmas as a treat. That sounds a bit silly now I say it out loud!"

Was the Christmas setting something suggested by the BBC, as a commercial decision? And what about the use of a returning monster – the Ice Warriors? "No, the story was all me," Abnett insists, "I suggested that it was a 'Christmas story without actually being a Christmas story' – and the choice of monsters was mine too. My original pitch was pretty much approved without major tweaks, although I did have to wait ages for approval – I think they were trying to decide if they were going to use the Ice Warriors or not!"

Having taken that decision, was Dan tempted to update the look or the concept of the monsters in any way? After all, the Sontarans and the Silurians have both gone through something of a revamp in recent television stories. "I wanted the Ice Warriors to be the classic monsters fans would recognise from those early appearances on TV, but I also wanted to imbue them with a little extra life – to make them the awesome, powerful warriors spoken about and depicted, for example, in the comic strips."



WHAT'S IT ABOUT?

For centuries the Maintainers have worked. With no help from other worlds, they subsist on the food they can grow and that's little enough. This year's Winter Season Feast won't be the usual celebration; the Doctor, Amy and Rory find a society breaking apart under the strain. Tensions are mounting, old rivalries are coming to the fore, people are dying. And then the Doctor's old enemies the Ice Warriors make their move...

Did the Christmas setting cause the writer extra problems? At this very moment, there's another Christmas story in production, and one wouldn't want to tread on the toes of that... "The only concern was that we didn't both use Ice Warriors!" chuckles the writer. "I think they're the perfect Christmas monster. But like I said, the book's chock-full of Christmassy things, without actually having anything to do with Christmas at all.

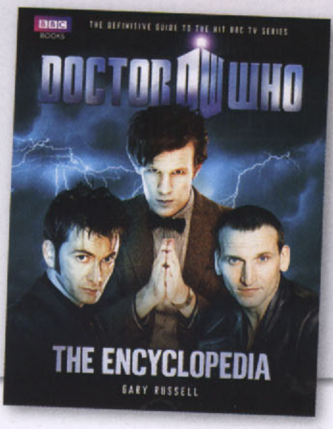
"The three regular characters were great fun to write, and I think I've got them right. Some of the things they say make me laugh and feel properly in character. I think the Doctor and Amy are easier to grasp, because they are proactive and forceful personalities. Rory was harder, because he's too easily eclipsed by the other two, so I made sure I gave him a proper share of the story and action – I think he gets some of the best lines."
DAVID DARLINGTON

BUY IT BECAUSE: It's a novel by a best-selling author, featuring one of the Doctor's oldest and most famous enemies. The Ice Warriors!

MONDAY 10

DVD/Blu-ray

■ ***Series 6: Part 2*** [Eleventh Doctor, Amy and Rory] Contains *Let's Kill Hitler* by Steven Moffat, *Night Terrors* by Mark Gatiss, *The Girl Who Waited* by Tom MacRae, *The God Complex* by Toby Whithouse, *Closing Time* by Gareth Roberts and *The Wedding of River Song* by Steven Moffat]. 2|entertain £25.52/£30.63



THURSDAY 13

BOOK - NON-FICTION

■ ***Doctor Who The Encyclopedia*** by Gary Russell BBC Books £25.00

BOOK - NON-FICTION

■ ***The Brilliant Book 2012*** edited by Clayton Hickman BBC Books £12.99 See above

THURSDAY 20

MAGAZINE

■ **DWM 440** Panini £4.99

MONDAY 31

CDs - AUDIO DRAMA

■ ***The Silver Turk*** by Marc Platt [Eighth Doctor and Mary Shelley] Big Finish £14.99 See page 78

■ ***The Lost Stories: The Elite*** by Barbara Clegg and John Dorney [Fifth Doctor, Tegan and Nyssa] Big Finish £14.99

CD - AUDIO READING

■ ***The Companion Chronicles: The Many Deaths of Jo Grant*** by Cavan Scott & Mark Wright Big Finish £8.99

NOVEMBER

THURSDAY 3

CD - AUDIO DRAMA

■ ***Serpent Crest 3: Aladdin Time*** by Paul Magrs [Fourth Doctor and Mrs Wibbsey] AudioGO £10.20

CDs - AUDIO READING

■ ***The Sarah Jane Adventures: Children of Steel*** by Martin Day [read by Daniel Anthony] AudioGO £6.10

COMING SOON...

Serpent Crest: The Broken Crown

AUDIO DRAMA AudioGO

WRITTEN BY Paul Magrs
STARRING Tom Baker (the Fourth Doctor) and Susan Jameson (Mrs Wibbsey)
RRP £10.20 (CD), £6.79 (download)

RELEASED 6 OCTOBER

WHAT'S IT ABOUT?
Trapped in nineteenth-century Hexford, the Doctor and Mrs Wibbsey discover that all is not well at the rectory...

The Broken Crown is, to quote writer Paul Magrs, "a haunting tale about the vicar of Hexford Village in the mid-nineteenth century, and his strange ward – a boy who wears a paper head on which he draws a new face each day."

"*The Broken Crown* is a thoroughly spooky tale," agrees commissioning editor Michael Stevens. "It's set in 1861, in a village named Hexford. It is in fact the home of Nest Cottage, which has hitherto gone unnamed in *Hornets' Nest* and *Demon Quest*. Listeners to the *Serpent Crest* stories will be hearing its name quite a bit more as the series progresses..."

"*The Broken Crown* is a macabre tale," Magrs reveals, "with touches of classic tales of unease... As villagers start disappearing, Mrs Wibbsey takes up a new post as governess to the child, while the Doctor investigates..."
DAVID DARLINGTON

BUY IT BECAUSE: It's a creepy ghost story, full of surprises...

The Silver Turk

AUDIO DRAMA Big Finish

WRITTEN BY Marc Platt
STARRING Paul McGann (The Doctor), Julie Cox (Mary Shelley), Gareth Armstrong (Dr Johan Drossel), Christian Brassington (Alfred Stahlbaum), David Schneider (Ernst Bratfisch), Nicholas Briggs (The Cybermen)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 OCTOBER

The Eighth Doctor's friendship with Mary Shelley is a storyline that's been developing for an entire decade. In the 2001 audio play *Storm Warning*, he mentioned having had an adventure with the writer on the night that *Frankenstein* was conceived, and brief references kept coming until 2009, when *Mary's Story* in *The Company of Friends* showed us that encounter, and revealed that Mary had travelled in the TARDIS.

Now, a new trilogy of adventures explores those travels for the first time, with Julie Cox returning to the role of Mary as a full-time companion.

"She's very cool!" Julie grins. "She's unfazed by the Doctor's world. You have to respect the fact that she's from a different time, but at the same time she's quite a modern woman. I like her wilfulness to do things."

"Mary Shelley wasn't a little Victorian miss," agrees Marc Platt, who's written the first story of the trilogy, *The Silver Turk*. "She moved in with Percy Shelley when she was about 17, which shocked her family, and they moved to Switzerland and travelled around Europe. You don't argue with her. She's fascinating, fun, and good for putting the Doctor in his place when he's getting a bit pompous.

"Maybe the Doctor thinks he's encouraging her to turn into the Mary Shelley that she will one day become? Perhaps he's a little bit more cautious than normal. But equally, I'm not sure whether he's reckoned with her..."

"*The Silver Turk* is quite a gentle way of launching Mary into time travel," observes the story's director, Barnaby Edwards, "and she does see the poetry of it. But she does freak out at points. She can't quite cope with the concept at first."

WHAT'S IT ABOUT?
When the Doctor brings his new travelling companion Mary Shelley to nineteenth-century Vienna, he soon identifies an incredible, show-stopping invention, 'The Silver Turk' as one of his deadliest enemies – a Cyberman!

Time travel is the least of Mary's worries, however – the Cybermen are back! "They are trapped on the Earth in dire circumstances," Marc reveals. "They are damaged, and it's about how they survive, really – because, as usual, that is their *raison d'être* – and also how the people in late nineteenth-century Vienna exploit them and use them. I hope there's a slight *Evil of the Daleks* feel to it, actually. That's very much what I had in mind..."
DAN TOSTEVIN

BUY IT BECAUSE: It's a new start, with an amazing new companion.

Bernice Summerfield: Epoch

AUDIO DRAMAS Big Finish
WRITTEN BY Mark Wright; Jacqueline Rayner; Tony Lee; Scott Handcock
STARRING Lisa Bowerman (Professor Bernice Summerfield)
RRP £40.00 (CD box set)

RELEASED 30 SEPTEMBER

All you need to know is that Bernice Summerfield is an adventurer and an archaeologist. It's as simple as that.

This month, Benny – a former companion of the Seventh Doctor – appears in four new audio plays in a box-set called *Epoch*. If you've never heard a Benny play before, now is the perfect time to jump on board.

There's a new producer – Gary Russell, who helped launch the series 13 years ago – and a new supporting cast, which includes Ayesha Antoine as Ruth. "Ruth is a priestess of Poseidon," Ayesha smiles, "who dabbles in a little bit of clandestine archaeology on the side. When you first meet her, she's a little bit prim and proper, a bit righteous. But once she's hung around Benny for a while, she becomes a bit more feisty, a bit more upfront. She stops being so naïve and so innocent, and starts taking the initiative and being a bit more cool. And she gets into a lot of dangerous situations with Benny."

WHAT'S IT ABOUT?
Benny returns in four thrilling new full-cast adventures: *The Kraken's Lament, The Temple of Questions, Private Enemy No 1and Judgement Day*.

Epoch, despite being a new beginning, follows on from what's come before for Benny. "She's on this planet, and its name is Atlantis, but she recognises it as Earth," explains the series' star, Lisa Bowerman. "She's still looking for her son, Peter – that's her quest. But we're injecting a bit more humour into the stories. The pace is sharper, too."

Mind you, Benny herself is not without her flaws. "She's still as vulnerable as she ever was," Lisa nods. "She doesn't come in and, in one fell swoop, know the answer. She's still a human being in that sense. It's nice to have Benny being the one piecing things together. We're back to the fact that she is an archaeologist and historian. In that sense, she's using her skills, which I felt she'd lost touch with slightly in earlier series."

How do those skills come into play? "It's impossible to describe, because everything is upside-down!" Lisa chuckles. "It's completely insane. Everything Benny knows is questioned, and this world is being manipulated..."
DAN TOSTEVIN

BUY IT BECAUSE: It's a new beginning for Benny over four astonishing adventures.

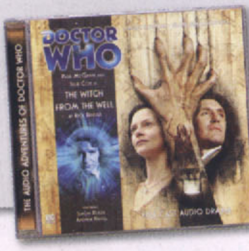
- ***The Sarah Jane Adventures: Judgement Day*** by Scott Gray [read by Anjli Mohindra] AudioGO £6.10

MONDAY 7
BOOK - NON-FICTION

- ***Elisabeth Sladen: The Autobiography*** Aurum £20.00

MONDAY 14
DVD/Blu-ray

- ***Torchwood: Miracle Day*** 2|entertain £TBA
- ***Torchwood: Series 1-4 box set*** 2|entertain £TBA



THURSDAY 17
MAGAZINE

- **DWM 441** Panini £4.50

WEDNESDAY 30
CDs - AUDIO DRAMA

- ***The Witch from the Well*** by Rick Briggs [Eighth Doctor and Mary Shelley] Big Finish £14.99
- ***The Lost Stories: Hexagora*** by Paul Finch, from a story by Peter Ling and Hazel Adair [Fifth Doctor, Tegan and Nyssa] Big Finish £14.99

CD - AUDIO READING

- ***The Companion Chronicles: The First Wave*** by Simon Guerrier [First Doctor, Steven and Oliver] Big Finish £8.99

DECEMBER

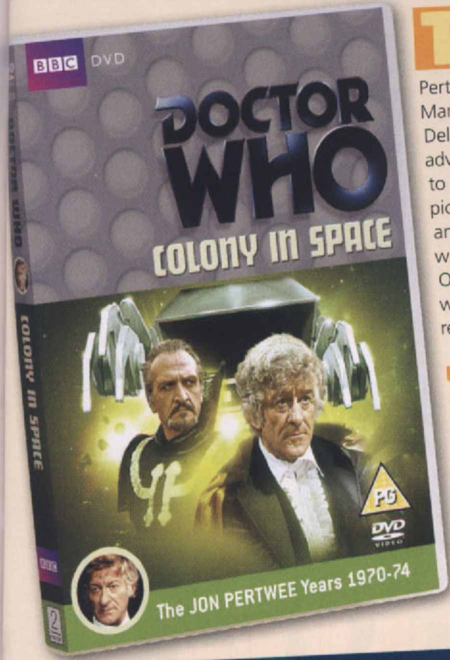
THURSDAY 15
MAGAZINE

WHERE TO BUY
Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF. AudioGO: Available from shops or *www.audiogo.co.uk*

WIN!

Enter this month's amazing competitions for the chance to win the very latest *Doctor Who* DVD, CDs and books!

COLONY IN SPACE ON DVD!



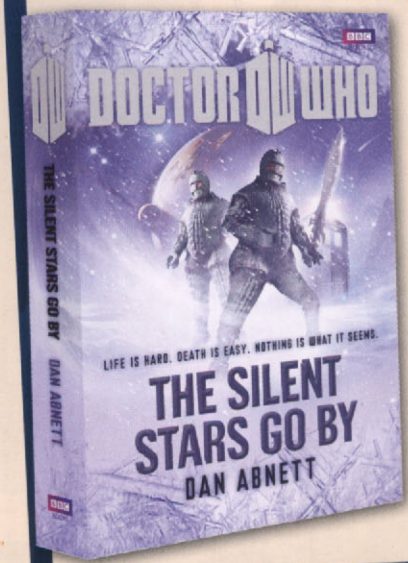
The 1971 adventure *Colony in Space* is the latest DVD release from 2|entertain. Starring Jon Pertwee as the Third Doctor, Katy Manning as Jo Grant and Roger Delgado as the Master, this six-part adventure has been lovingly restored to give this vintage tale the best picture and sound quality possible – and in addition, the DVD is packed with exclusive extras! It's out on 3 October and we've **FIVE** copies, worth £20.42 each, to give away to readers who can answer this correctly:

Who is in charge of the IMC men in *Colony in Space*?

- A Captain Dent
- B Colonel Crack
- C Major Buckle

To enter, call **09011 542 221** and leave your details, or post your entry to the address below, writing this insulting opinion first: "ALL COLONISTS ARE ECCENTRIC."

THE SILENT STARS GO BY!



The Silent Stars Go By is a brand new hardback novel from BBC Books, published on 29 September and priced £12.99. Written by best-selling author Dan Abnett, the story features the Eleventh Doctor, Amy and Rory... and the return of the mighty Ice Warriors! We've **FIVE** copies to give away to readers who can answer this:

Where do the Ice Warriors originate from?

- A Mars, the red planet
- B Skaro, the dead planet
- C Flora, the spread plant

Phone **09011 542 222** and leave your details, or you can post your entry to the address below, putting this proud Ice Warrior statement at the beginning: "WE ONLY FIGHT TO WIN!"

DOCTOR WHO – THE BRILLIANT BOOK 2012!

The wait is almost over! The much-anticipated 2012 edition of *The Brilliant Book* is released on 13 October by BBC Books – and it's choc-full of *Doctor Who* goodness!

Edited by former **DWM** boss-man Clayton Hickman, the book includes contributions from not only *Doctor Who's* showrunner Steven Moffat, but also from *all* the writers of the 2011 series! Steve Thompson reveals Captain Avery's real-life voyages, Tom MacRae writes a sales brochure for the Handbots, Matthew Graham reports on the fight for Ganger rights and Gareth Roberts shows us the Doctor's application form. There are also contributions from *The Doctor's Wife* author Neil Gaiman, a step-by-step guide to directing from Toby Haynes and much, much more!

This handsome hardback costs just £12.99, and we've got **FIVE** of the scrumptious little beauties to give away to readers who can answer this childishly easy question...

What is the name that River Song was given when she was born?

- A Lorna Bucket
- B Melody Pond
- C Melanie Bush

Phone **09011 542 223** to enter, or post your answer to the address below, remembering to put this cryptic observation at the start of your entry: "THE ONLY WATER IN THE FOREST IS THE RIVER."

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THE BRILLIANT BOOK 2012

THE BROKEN CROWN ON CD!

The Broken Crown is the second incredible full-cast audio adventure in the *Serpent Crest* series from AudioGO. The Fourth Doctor (Tom Baker) and trusty companion Mrs Wibbsey find themselves trapped in nineteenth-century Hexford, where they discover sinister goings-on at the rectory, involving a strange boy who wears a paper head... The story is released on 6 October, and is available on CD for £10.20 or to download for £6.79. To be in with a chance of winning one of **FIVE** copies, answer this correctly...

STARRING TOM BAKER
DOCTOR WHO
THE BROKEN CROWN
PAUL MAGRS
SERPENT CREST
EXCLUSIVE AUDIO ADVENTURE!

What useful service does Mrs Wibbsey provide?

- A She's the Doctor's housekeeper
- B She's the local shopkeeper
- C She's the village zookeeper

Phone **09011 542 224** and leave your details to enter, or post your answer to the address below, starting with the Doctor's encouraging words to his friend: "COME ON, WIBBS!"

THE SILVER TURK ON CD!

The Silver Turk is a new, full-cast adventure starring Paul McGann as the Eighth Doctor and Julie Cox as his new best friend – the author Mary Shelley! When the Doctor brings his new travelling companion to nineteenth-century Vienna, he soon identifies an incredible, show-stopping invention, 'The Silver Turk' as one of his deadliest enemies – a Cyberman. The story is available from *www.bigfinish.com* as a CD for £14.99, or to download for just £12.99. If you'd like one of **FIVE** free copies (and of course you would!) simply answer this frighteningly easy question of authorship:

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
THE SILVER TURK
FULL CAST AUDIO DRAMA
BIG FINISH

Which horrific tale was written by Mary Shelley?

- A *Dracula*
- B *Frankenstein*
- C *The Rebel Flesh/The Almost People*

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, beginning with this joyful pronouncement: "IT LIVES! IT LIVES!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 22 September and close at midnight on Wednesday 19 October 2011. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 439, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 19 October 2011. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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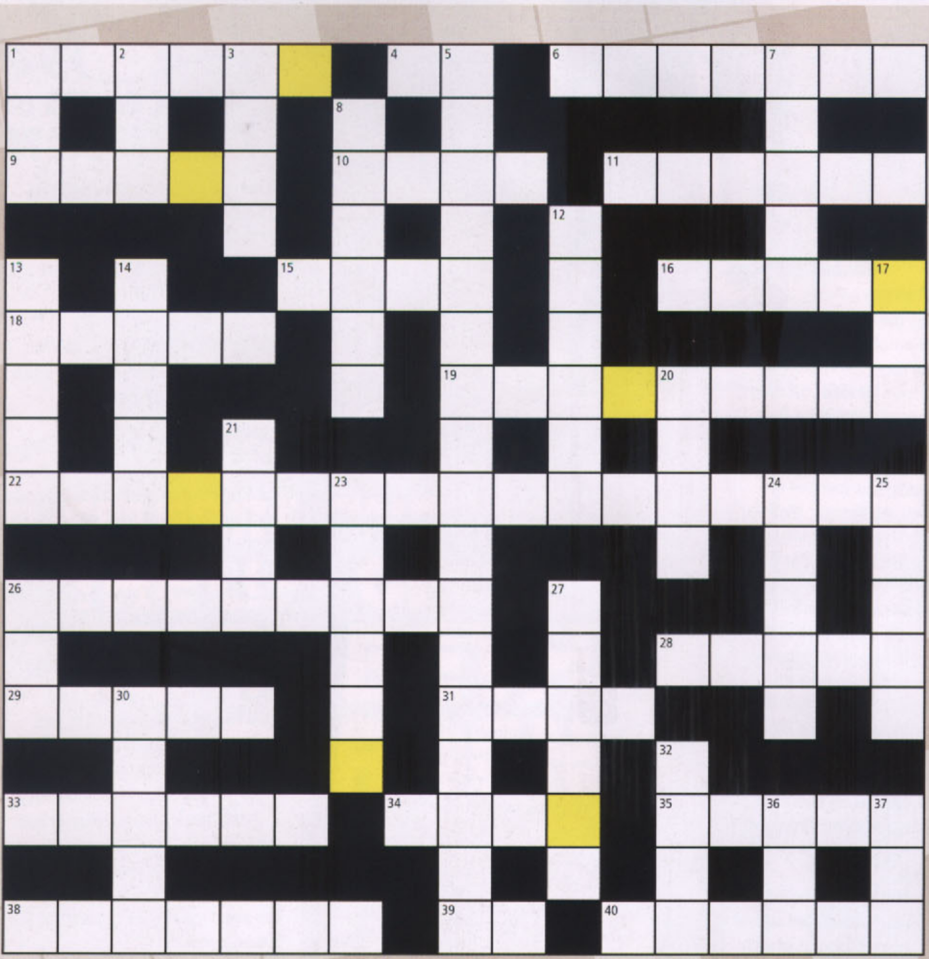
CROSSWORD

Do you know your Zocci from your Vinvocci? Test your brain with this *Doctor Who* puzzle!



ACROSS

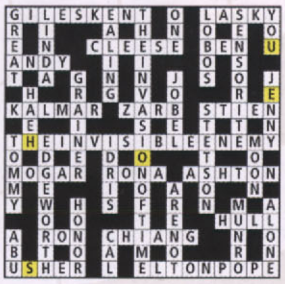
- **1** Original target of the Teselecta (6)
- **4** Father of Elliot Northover (2)
- **6** (and 28 Across) The voice of House (7,5)
- **9** Hidden under Krop Tor – The _____ (5)
- **10** Novice ____, Victim of the God Complex (4)
- **11** Captain of the Teselecta (6)
- **15** A tree (4)
- **16** Creatures controlled by the Animus (5)
- **18** Wife of May Cassini (5)
- **19** (and 24 Down) British space expedition (4,5,5)
- **22** He was aged to death in one of his own time experiments (9,8)
- **26** Method of communication used by the Doctor when he was held captive by the Autons (5,4)
- **28** See 6 Across
- **29** Expedition that first discovered a Krynoid pod (5)
- **31** (and 25 Down) She aided the Doctor and Ace in their battle with Morgaine (4,5)
- **33** (and 37 Down) Space station where Madame Kovarian took Amy Pond (6,3)
- **34** Sir Alistair Lethbridge-Stewart was in this country during a Sontaran attack on Earth (4)
- **35** _____ Botcherby (5)
- **38** Delegate involved in the Daleks' Master Plan (7)
- **39** *The Abominable Snowmen* (1,1)
- **40** Warlord of the Zygons (6)

DOWN

- **1** The Torchwood HQ – The ___ (3)
- **2** Liquid that revived the Tenth Doctor (3)
- **3** Wife of Arak (4)
- **5** Student at the Royal Hope Hospital (6,11)
- **7** 35 Across, for example (5)
- **8** Howie ______, victim of the God Complex (6)
- **12** Tenza that 'adopted' Claire and Alex (6)
- **13** Thal who fell in love with Jo Grant (5)
- **14** A heretic (5)
- **17** ___ caves – where Morgaine had imprisoned 'Merlin' (3)
- **20** ____ Girl – seen on *Starship UK*'s Vators (4)
- **21** Adherents of the Repeated ____ (4)
- **23** Soldier replicated by the Autons (6)
- **24** See 19 Across
- **25** See 31 Across
- **26** Item the Doctor was holding when he appeared to Rory in *The Big Bang* (3)
- **27** It loved Chloe Webber (6)
- **30** Android expert (5)
- **32** Private involved in the War Games (4)
- **36** 10 Across, for example (3)
- **37** See 33 Across

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: HOUSE

WIN!

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PHONE 09011 542 232
AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 79.

This competition closes on 19 October 2011.

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 22 September and close at midnight on Wednesday 19 October 2011. Service Provider: Telecom Express, 0870 880 4869. For full terms and conditions see page 79.

DOCTOR WHO
THE CYBERMEN ARE BACK!
WIN!
SERIES FINALE!
WED OR DEAD?

JUST FOR FUN! Whose arm was originally the Corsairs? | When did Daleks first go upstairs? | Which leathery creatures come in pairs? | Which spaceship had comfy chairs? ANSWERS ON PAGE 82

WOTCHA!

The page that paces up and down like a perishing panda.

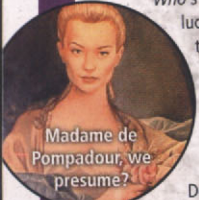
Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS…

#10 MATILDA'S PORTRAIT

"You know, this isn't nearly as bad as it looks," claims the Doctor in the opening moments of *The Impossible Astronaut*, but sadly, the evidence suggests otherwise. Yes, it's the same old problem: from the useless portraits of Herbert Lom which litter the baronial staircase in *And Now the Screaming Starts*, to the ancient fresco in *Omen II* that looks so strikingly unlike young Damien, to Matilda's rudely interrupted rendition of Doctor Eleven, it's almost as if the work were executed not by an old master, but by a hard-pressed scenic artist with a dozen other jobs to complete before the studio deadline.

Judging by the evidence on display in *The Girl in the Fireplace* and *The Evil of the Daleks*, it's to be hoped that both Madame de Pompadour and Theodore Maxtible managed to negotiate hefty discounts on their respective commissions. Quite why Maxtible has a portrait of someone else's wife hanging in his parlour is one of *Doctor Who*'s unsolved mysteries, but luckily we're distracted from that peculiarity by Waterfield's assertion that "Victoria is the image of her," a bold claim which promptly falls apart as the shot dissolves to our first glimpse of Deborah Watling who, happily, looks nothing like the fairground grotesque suggested by the painting.



Madame de Pompadour, we presume?

And consider the catalogue of disappointments bedevilling Cessair of Diplos over the centuries as she struggles to have herself immortalised in oils. The secret cache of portraits uncovered in *The Stones of Blood* is supposed to reveal the sinister truth that the historic residents of the manor house – Senora Camara, Mrs Trefusis and Lady Montcalm – are one and the same as the present-day Vivien Fay. Instead they merely reveal an artist who appears to be labouring under the misapprehension that the role is being played by a *Spitting Image* puppet of Frances de la Tour.

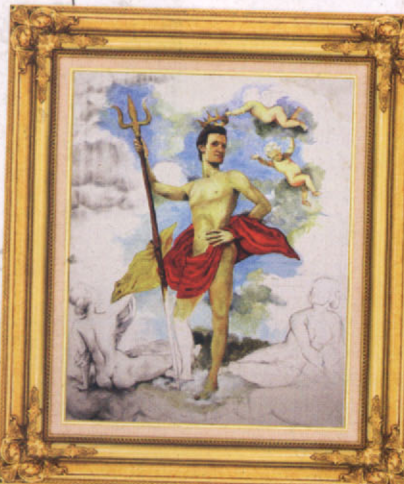
With cruel irony, the most impressive of *Doctor Who*'s bespoke likenesses ended up on the cutting-room floor. If you've ever had the pleasure of watching the deleted bits from *Silver Nemesis*, you'll have seen the Doctor coming face to Ace with a rather splendid eighteenth-century rendition of Sophie Aldred, which is arguably the most competent achievement to emerge from the entire production. There are Gainsboroughs hanging in the National Gallery which are less accomplished.

Which brings us back to *The Impossible Astronaut*. It's the seventeenth century: that much we know from the fashions, and from the news that the *déshabillé* Doctor was saved from the wrath of Matilda's dad by the intervention of a King Charles. It's fortunate that we have this information to hand, because trying to date the scene from Matilda's painting would present more of a challenge. In an intriguing hint of time-twisting plot revelations yet to come, it looks bugger-all like any canvas you'd have found in the heyday of Van Dyck and Vermeer. Matilda, of course, is merely a talented amateur and makes no claim to belong in such exalted company, but her unfinished rendering of the Doctor as a classical nude surrounded by clouds and cherubs owes more to the art of the high Renaissance: try googling Raphael's 1512 fresco *Galatea* for an obvious inspiration. Then again, Matilda might be aping the revivalist style of the rococo master François Boucher (check out *The Rising of the Sun* for another close match), but as Boucher wasn't born until the following century, this would require the Doctor to have taken Matilda on a trip into her own future.

"Ace painting, professor!"

But hang about. That might explain why the portrait proudly displayed aboard the SS *Madame de Pompadour* is of such singular merit: the most celebrated real-life Pompadour portraits were painted by François Boucher himself, but perhaps the stinker on the spaceship is the handiwork of our charmingly unschooled Matilda, catapulted into the eighteenth century on an unseen adventure with Doctor Eleven. Yes, that makes perfect sense. Now we've just got to work out how to blame her for that shonky pen-and-ink sketch of Doctor Nine loitering on Krakatoa, and the hopeless daub of Doctor Three so tactfully walled up by the people of Karfel.

IN A NUTSHELL: This is a fake.



BIOMEAD TOP TEN

GAMES WITHOUT FRONTIOS
THE BOY IN THE BUBBLE MEMORY
MOONLIGHT SHARDOVAN
ENTROPY AND IVORY
BLOOD ON THE TRACTATORS
LAND OF OCCLUSION
THIS BEAT IS TECHNOCOTHECA
NO MORE ZEROES
IF YOU CAN'T STAND THE HEATH DEATH
A LITTLE LESS COMPUTATION A LITTLE MORE ACTION PLEASE

THE STOCKBRIDGE ENGLISH DICTIONARY

ANTI-MATTER: an incident involving Lavinia, Vanessa or Sharon.
ARGOLIN: gargling with your mouth open.
BENDALYPSE: an unflattering nickname for Magnus Greel.
E-SPACE: what Professor Brian Cox says when looking through a telescope.
MOROKS: what we see whenever the TARDIS doors open in the Pertwee era.
QUILLAM: what Mr Popplewick likes to do to his enemies.
SYCORAX SPACESHIP: fed up with Lynda Baron's Buccaneer.
USURIAN: are you quite certain, Mr Chesterton?

THE SIX FACES OF DELUSION

Five of these familiar-sounding films are genuine. The remaining one isn't worthy of the name. Can you tease out the treacherous title?

Answer revealed at the bottom of the page.

1 *The Face of Evil* is a 2002 film about the notorious Nazi officer Reinhard Heydrich, narrated by Charlton Heston.

2 *Robots of Death* is a low-budget 1962 Mexican film about a mad professor trying to retrieve the formula for a neutron bomb from the brains of dead scientists.

3 *Creature from the Pit* is a low-budget 1974 New Zealand horror film about a giant carnivorous worm that lives in a volcanic crater.

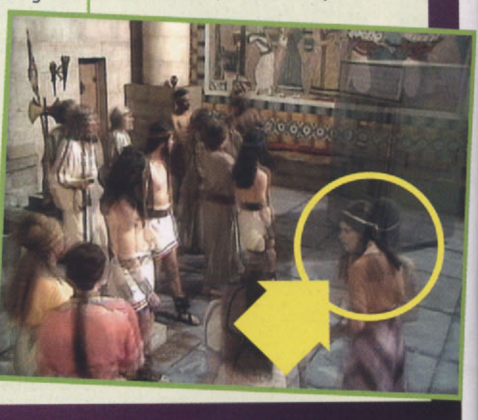
4 *Warriors of the Deep* is a 1982 Australian drama about a Japanese submarine raid on Sydney Harbour during World War Two.

5 *Voyage of the Damned* is a 1976 film based on the true-life story of a ship carrying Jewish refugees from Nazi Germany.

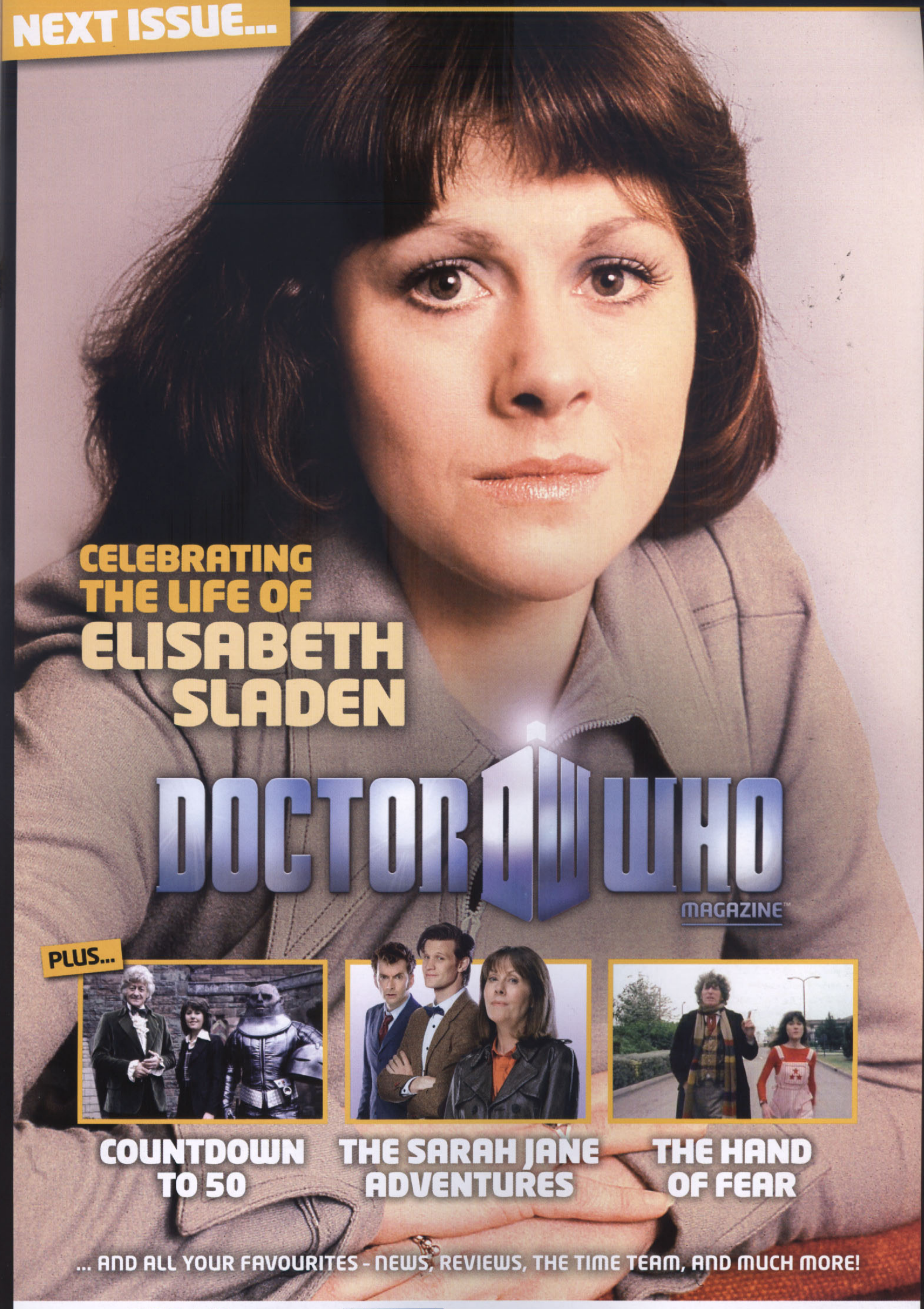
6 *Forest of the Dead* is a low-budget 2007 Canadian horror film about murder and cannibalism at a holiday campsite.

SUPPORTING ARTIST of the month

Every now and then, *Doctor Who* is graced by a moment of collective supporting-artist magnificence so resoundingly wondrous that it's impossible to single out a particular winner of our coveted award. This month we honour one such group effort, which comes at 06:30 in Episode Five of *The Time Monster*. As so often in *Doctor Who*, our doughty extras find themselves striving to satisfy the demands of an ambitious director, who on this occasion has decided to make a grab at that elusive pot of gold at the end of the rainbow: the TARDIS materialisation with characters in shot. The Master is arriving in Atlantis, and our auteur is thinking big. He's expecting no fewer than – count 'em – 15 Atlanteans to gaze around in mimetic wonder as they hear strange music floating across the courtyard. Then he's expecting them to freeze and stay absolutely still while the prop is wheeled into position. And then he's expecting them to unfreeze and react in amazement. Not a chance, love. Not a chance. For a fleeting moment there are 30 people in the room. If you had to choose just one, it'd probably be the lady at the bottom right with the two heads. But let's honour them all, each and every one.



ANSWERS: page74 – It's prospective diamond thief Payne on the Time-Space Visualiser; page 81 – Just for Fun! Auntie, *Remembrance of the Daleks* Part One, Slabs, *The Byzantium*; above – The Six Faces of Delusion The fraudulent film is number 3. The other five really do exist.



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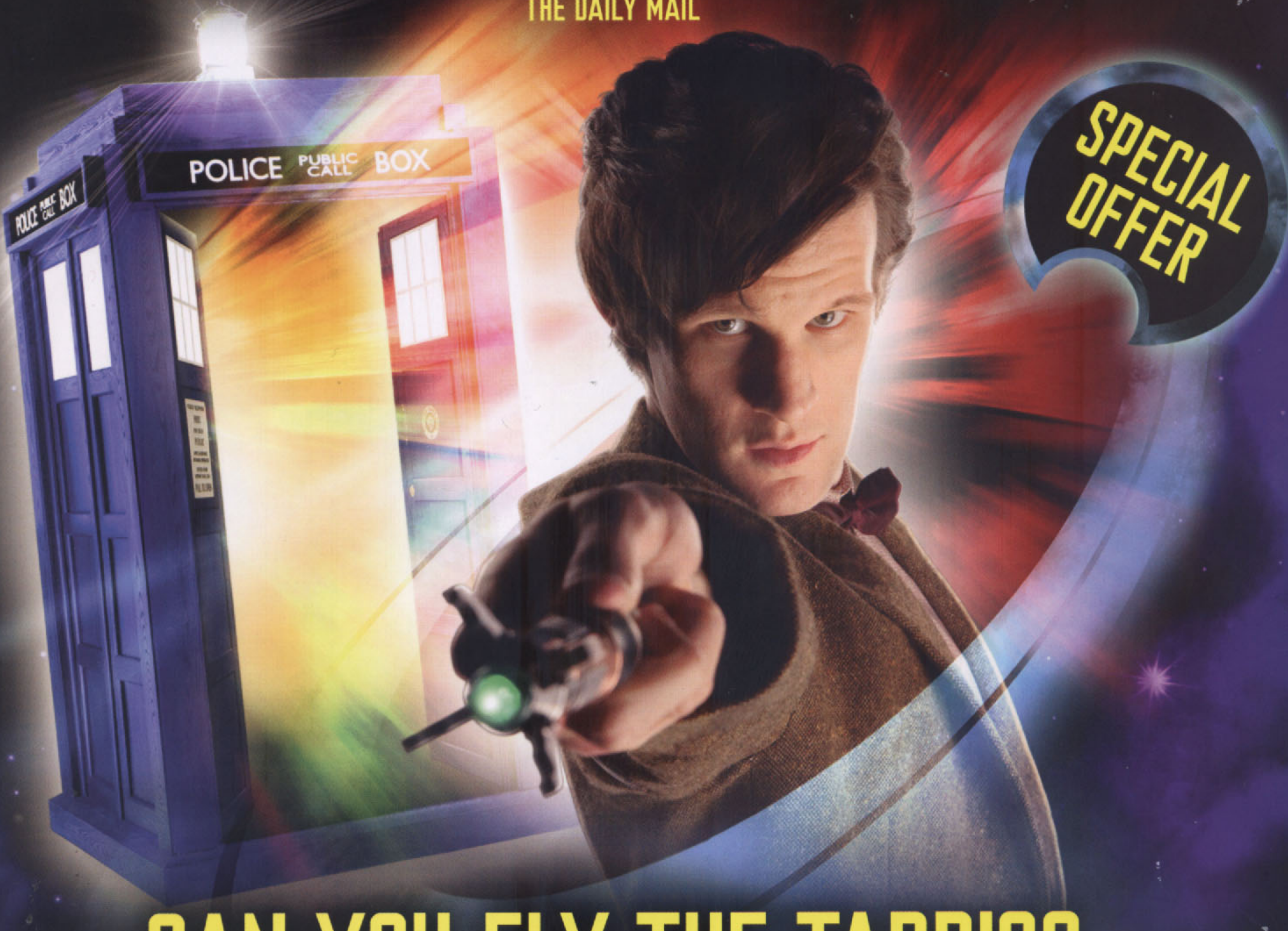

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